15.

HANDBOOK

OF THE

RELIGION AND MYTHOLOGY

OF

THE GREEKS,

WITH A SHORT ACCOUNT OF

THE RELIGIOUS SYSTEM OF THE ROMANS,

BY

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PREFACE.

Of the two very excellent works on Mythology by Mr. Keightley, the larger one is admirably fitted for advanced students, and the smaller one for boys who are reading the Metamorphoses of Ovid. To suit the convenience of such pupils, it relates the Ovidian tale *in preference* to the original Mythe. It appears to me, therefore, that the following very accurate work by Professor Stoll, will supply a want that many schoolmasters will have felt, that of a sufficiently complete work of moderate extent, for the use of the upper classes of a school.

I had much difficulty in deciding upon the rule to be followed with respect to proper names. The *Greek name* ought of course to be retained; but it is a more difficult question to determine, whether the *Latin representation* of the Greek name should be followed (by the substitution, for instance, of *æ* for *ai*, *ē* for *ei*, *us* for *os*), or the Greek diphthongs be retained. After some hesitation I resolved to follow my author's example: the English student having already been tolerably familiarized to this ortho-

graphy by Mr. Grote's History of Greece. It is almost impossible, however, to avoid some inconsistency. Thus Mr. Grote writes *Hêphæstos:* whereas we surely should adopt either *Hêphæstus* or *Hêphaistos.* There are not a few *familiar* names which one hardly *can* part with; and with respect to names that are of different forms in different dialects, there is a real difficulty. Thus Mr. Stoll inconsistently writes Athênê but (usually) *Hêra:* though in Epic writers the names are Athênê, Hêrê; in Attic Greek Athênâ (ᾱ), Hêra.—Perhaps it would have been better to have retained the Greek names in the *Greek characters.*

T. K. A.

LYNDON,
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ERRATUM.

Page 125, *for* Heracleidæ *read* Herakleidæ: *and obs.* that Hêrăklês is often found with ă even in the Tragedians.

worshipped as a goddess, from whose womb sprang the fruits engendered by the creative power of the atmosphere (Zeus), and in volcanic regions, such as the island of Lemnos, the people paid divine honours to the fire which desolated their fields. The history of these imaginary B beings was embodied in their Mythology, a sort of rude poetical chronicle, in which for many ages the Greeks recorded the actions and adventures of their gods, as well as the phenomena of nature and the vicissitudes of human life. The idea, universally entertained by the ancients, that the whole visible world was pervaded by a divine spirit, imparted a religious character to these Myths, even when the subject had no immediate connexion with the gods themselves. As the people advanced in civilization, and became experimentally aware that the

(1) world was governed by higher powers than those of
A nature, the old mythological gods were either set aside altogether, or converted into moral agents. Dêmêtêr, for example, was originally Gaia or Gæa, the divine mother, earth. Such a being would be highly honoured by an agricultural people; agriculture brings settled habitations, marriages, and jurisprudence, and these again occasion the recognition of a moral power. The original idea is therefore enlarged, and Dêmêtêr becomes the foundress of settled habitations, marriages, and laws, and is thus almost entirely withdrawn from the realm of nature.

2 This revolution, however, in the religious ideas of the
B ancients was gradual, and was not fully effected until the period when the Hellenic, or purely Grecian, mode of life developed itself out of the Pelasgian.

3 About 1200 years before the Christian era, a general movement, occasioned by some pressure from without, produced an almost entire change of habitation among the Grecian tribes. Among these migratory races, the most prominent were the Dorians, a warlike people, who took possession of the greater part of Peloponnesus, and compelled the other tribes to retire to the islands of the Archipelago and the coasts of Asia Minor, where they founded new cities, and compiled fresh codes of laws.
C The changes consequent on this forcible eradication of an agricultural people from their native soil, produced a further alteration in their religious views. From this migration, in fact, we may date the commencement of a period during which the religious system of the Greeks attained its highest degree of refinement. During the struggle between the old and new systems, the most distinguished champions of the latter were the poets, especially Homer (between B.C. 1000 and 900), and Hesiod, to whom its
D final triumph may be attributed. In the poetry of Homer, more especially, the gods are represented as palpable impersonations and free moral agents. The ancient myths, which furnish the subjects of his poems, are compelled to bear the impress of his genius; or, to speak more correctly, to adapt themselves to the character of the times in which he lived. Here and there, perhaps, the people may have retained, in all their simplicity, the traditions of the earlier period; but, in the main, the remark of Hero-

dotus is true, that the Greeks were indebted for their (3)
gods to Homer and Hesiod. Homer was not indeed, A
strictly speaking, a religious poet; but, whenever the gods were introduced as agents in the machinery of his plots, his representations of them seem to have been in exact accordance with the religious notions of the age. Men formed their gods after the model of the human race, and yet expected them to be exempt from the weaknesses and sufferings of humanity. Hence the contradictions and absurdities which are perpetually occurring, when the poet tries to invest a mortal form with superhuman majesty, or to attribute divine perfection to a being who eats, and drinks, and quarrels, like one of ourselves. In some parts, the gods of Homer appear of B
more than gigantic size; like Arês, for example (Il. xxi. 407), who, when struck to the ground, covered seven plethra[1]; but, generally speaking, they are represented as scarcely exceeding the height of ordinary mortals. Like human beings, too, they require meat, and drink, and sleep; and, inasmuch as they are corporeal, they are subject to the laws of time and space. But from these restrictions the poet endeavours to emancipate them as far as he can, by giving them more powerful senses, so that they can see and hear at a greater distance (Od. v. 283; iv. 505. Il. xvi. 231. 514. xv. 222), and traverse immense spaces in the shortest possible time. He also frequently C
expresses an opinion, that the gods know all things (*θεοὶ δέ τε πάντα ἴσασιν.* Od. iv. 379. 468), and that they are able to warn men of the fate which awaits them (Od. i. 37); and then, on the contrary, he tells us, that many things are hid from the gods, and that even Zeus himself may be sometimes imposed upon (Il. xviii. 184, sqq.; i. 540, sqq.). We cannot, therefore, attribute omniscience to Homer's gods, any more than omnipotence, although we every now and then meet with the assertion, "the gods can do all things" (*θεοὶ δέ τε πάντα δύνανται,* Od. x. 306; xiv. 545). Generally speaking, all that is D
attributed to the gods is a superhuman power, by means of which they are able to interfere with the laws and course of nature, without any great exertion (*ῥεῖα*). The

[1] One plethron = 100 Greek feet.

(3) gods are called *μάκαρες, ῥεῖα ζώοντες, ἀκηδέες*, far removed
A above the troubles and sufferings of earth: and yet, like mortals, they are visited by fear, sorrow, care, disappointment, and pain. Despite, too, of their sanctity, they are often envious, passionate, hard-hearted, and ready to lure weak mortals to their destruction (Il. ii. *init.* v. 563). To these infirmities the gods of the Greek mythology are subject, because they are of necessity exposed to trials similar to those sustained by the mortals, whose form they
B bear. In a poet like Homer, who merely employs such beings as instruments for the carrying out of his plots, these defects in the character of the gods will, of course, be brought forward more prominently, than if the contemplation of their nature were altogether abstracted from the bustle and movement of every-day life; in which case only those traits would appear, which might seem to justify the common saying, that "the gods are omniscient and omnipotent, and holy, and just, and happy." To these peculiarities may be added another, by which the god is more especially distinguished from the man, I mean that of *Immortality*, the possession of which raises him above all that is temporal and terrestrial (*θεοὶ αἰὲν ἐόντες, ἀειγενέται, ἀθάνατοι καὶ ἀγήραοι*).

4 That the Greeks considered immortality as the distin-
C guishing characteristic of their gods, is evident, from their making them swear by Styx, the river of the infernal regions, in token that they were ready to renounce their immortal nature, if they swore falsely (Od. v. 185. Il. xv. 36; xiv. 271. Hesiod, Th. 400). This immortality, as well as unfading youth, is insured by the constant use of nectar and ambrosia[1], by which the divine blood (*ἰχώρ*, Il. v. 340) is renewed in their veins. The first shock was given to this system, by the philosophy established in the
D colonies, about 600 years before the Christian era. Thus far, however, the religion of the mother country was unperilled, for their deliverance from the Persian invasion, and the subsequent political elevation of the Greek states, had taught them gratitude to the supposed authors of those benefits. From the commencement, however, of

[1] Νέκταρ is derived from *νή* (*ne*) and *κτάω* (*κτείνω*); and *ἀμβροσία* (*sc. ἐδωδή*), *immortal* food, *ἀμβρόσιος* like *ἀμβρότος*, from *ἀ-μ-βροτός*.

the Peloponnesian war, the political, moral, and religious (4)
character of the people began gradually to decline, and A
soon after the time of Alexander the Great the scepticism had become so general, that the philosopher Euhemerus was universally applauded, when he pronounced the gods to have been originally only men, whose acts of heroism or beneficence had exalted them in the estimation of their fellow-creatures. About the same time, there arose in Greece a sort of religious sect, called the Orphics, who endeavoured to invent a system better suited to the spirit of the age, than the fabulous stories of deified men, to which belief had been accorded for so many centuries. With this view Mysteries, as they B
were called, were introduced, in which the old worship of the powers of nature was revived in a modified form, for the purpose of shadowing forth the immortality of the soul, and the recompense which awaited men after death. But neither philosophy nor mysteries could satisfy the yearnings of the human heart after a more perfect knowledge, and, in their disappointment, they sought to strengthen the old system, by the introduction of a host of foreign divinities, the gods of Egypt and of Asia, or sought a refuge for their doubts in the dark abyss of utter unbelief. In this deplorable condition the whole heathen C
world remained, until, at length, in the fulness of time, life and immortality were brought to light by the Gospel[1].

II. Origin of their Gods and of the world, as represented in their myths.

§ 1. *Genealogy of the Gods.*

The Greeks believed that the supreme power was lodged 5
in the hands of other divine beings long before those D
whom they now worshipped as the rulers of the universe were called into existence. Hesiod, a Bœotian poet, who

[1] The Romans had originally a religion of their own, entirely distinct from that of the Greeks. With Greek civilization, however, the Greek mythology was imported into Italy. The gods mentioned by Roman writers, in the golden age of their literature, differ only in name from those of the Greeks.—See Appendix.

(5) flourished about 100 years after Homer, gives us, in his
A Theogony, the genealogy of the gods, as well as the history of creation (cosmogony). In the beginning (Theogn. 116, sqq.) was Chaos (void, immeasurable space), then Gaia (or Gæa: Γαῖα, the earth), Tartaros (the subterranean abyss), and Erôs (love), Gaia brings forth Uranus (the heavens), the Mountains, and Pontos (the sea); Gaia and Uranus are the parents of the Titans: Okeanos, Koios, Krios, Hyperiôn, Iapĕtos, Theia, Rheia (or Rhêa: Ῥεία, Ῥέα), Themis, Mnêmosynê, Phoibê, Têthys and Kronos, also the Cyclôpes and the Hecatoncheirĕs (hundred-handed
B giants) Kottos, Briāreos, and Gyês. Ouranos or Uranus[1], however, hated his offspring, and prevented their coming forth into the light of day. Indignant at this unnatural behaviour, Gaia persuaded his son Kronos to mutilate his father and usurp his throne. Kronos and Rhêa then became the parents of Hestia or Histia, Dêmêtêr, Hêrê, Hadês, Poseidôn and Zeus (Theogn.
C 453, sqq.). To prevent the usurpation of his throne by any of his children, Kronos swallowed them immediately after their birth. As soon as Zeus was born, Rhêa presented to the father a stone, which he swallowed instead of his child. Zeus was concealed in Crete, where he remained until he was full grown; when he sallied forth, deposed his father, and (aided by the arts of Gaia or Mêtis) compelled him to disgorge the children whom he had swallowed, and whose bodies, on account of their
D divine nature, were imperishable. The stone which he had swallowed last of all was the first object discharged from his stomach. This was set up by Zeus in the glorious Pythô (Delphi), as a sign and a wonder for mortal men[2].

[1] Uranus was never worshipt as a god, although divine honours were rendered to Gaia or Gê. The Theogony of Hesiod is throughout a farrago, composed of the most heterogeneous ingredients. We find there the nature-gods of the old Pelasgic Mythology, concrete divinities, and beings who are indebted for their origin to the cosmogonies of priests and philosophers. The whole of the work, however, is pervaded by one leading idea; viz. that the world as it now exists, with its gods, was gradually formed out of a dark and shapeless void.

[2] Compare this with what is afterwards related of the battle of

In conjunction with his brothers and sisters, Zeus now 6
undertakes an expedition against Kronos and the Titans. A
As brute force can only be overcome by brute force, Zeus, by the advice of Gaia, releases the Cyclôpes, who had been detained prisoners in the bowels of the earth, and receives from their hands the thunder and the deadly lightning. He also releases the Hecatoncheirĕs, and brings them back to the upper world. The battle had already raged for ten years between the Titans and the Olympic gods, the former fighting from the mountain of Othrys, and the latter from Olympus, when those mighty giants appeared on the field as allies of the Olympians. Rocks B
were hurled at each other by the combatants, whilst Zeus with his flaming thunderbolts mingled in the fray, supported by all the other gods of Olympus, so that heaven and earth, and even Tartarus itself, trembled to their foundations, and re-echoed the din of battle. At length, the Titans were overcome, loaded with chains, and thrown into the depths of Tartarus, where, surrounded by barriers of brass and threefold night, they are guarded by the Hecatoncheirĕs, the faithful warders of Zeus. But C
the throne of Zeus is not yet firmly established. Gaia brings forth another monster of stupendous size, named Typhôeus, who is at last struck down by the thunderbolts of Zeus, and thrown into the lowest depths of Tartarus (Theogn. 820, sqq.). Thus Zeus and his brethren and sisters become the supreme rulers of the universe. This Titanomachy, or war of the Titans with the gods of Olympus, represents the struggle between the rough unbridled powers of nature and the gods who introduced order and civilization into the world; and also the con- D
test of the olden time with that period, when the gods of Olympus, the higher and more spiritual powers, bore rule. These gods subdued the mighty Titans (the rugged powers of nature), some of whom lie bound in Tartarus, whilst others are made subservient to the new order of things [1].

the Titans, to which it evidently has some reference. From the first appearance of the Olympic gods on the stage, Delphi, where Apollo made known the will of his father, Zeus, became a place of especial importance.

[1] Later poets have confounded the Gigantes, a gigantic race of

three. Zeus, the eldest, as well as the most powerful (8)
and sagacious[1], is the king of the gods. (Hes. Theog. A
881, sqq. Hom. Il. 15. 187, sqq.), to whom his own
brothers, as well as the other inhabitants of Olympus,
are subject. The Olympic gods are grouped around the
throne of Zeus on the heights of Olympus, a mountain
between Thessaly and Macedonia. Among them we find
divinities of inferior rank, such as Letô, Diônê, Themis,
&c., who were once Titans, but afterwards entered into
friendly relations with the new rulers. Poseidôn and
Hadês usually reside in the kingdoms assigned to them,
but they have the *entrée* of Olympus whenever they
please.

On Olympus, whose lofty peak rises above the clouds, 9
dwell the gods in palaces erected by Hêphaistos (He- B
phæstus); around and above them is the ever-cloudless
sky; no rain or snow falls in those happy regions, no
rude wind disturbs the everlasting calm (Od. vi. 42, sqq.).
On the highest pinnacle of the mountain is the palace of
Zeus, where the other gods assemble at the feast or in
council. Hêbê, the ever-youthful, and Ganymêdês,
the Phrygian boy, whom Zeus stole from the earth and
endowed with immortality, offer them nectar and am-
brosia, whilst the Muses delight their ears with melo-
dious strains, and the Charitĕs display their celestial
charms. Iris, the gentle goddess of the rainbow, conveys C
the messages of the gods from heaven to earth; the
Horæ, goddesses of the seasons, open and shut the closed
gate of Olympus; and Hêlios, the all-seeing sun-god,
brings to gods and mortals the cheerful light of day. In
the morning he rises from the eastern Okeanos, heralded
by the rosy-fingered Eôs (the dawn), and at night sinks
to rest beneath its western wave. For Okeanos, the
mighty stream of the universe, flows around the earth
and the sea, and from it are supplied the waves of the
sea as well as all the rivers and fountains (Il. xxi. 196.
viii. 607). Okeanos is also personified by the poets; D
and the streams, and rivers, and fountains, have their own

[1] Hesiod calls him the youngest of the brothers, because, in his poetry, the more perfect and exalted always follows the more base and imperfect.

(9) especial gods. For the Greek filled all nature—the
A mountain, and the field, and the forest, the air, and the water, with divine beings. But all these divinities of nature are subordinate to the gods of Olympus, and obey the commands of Zeus, the sovereign ruler of the universe.

10 Poseidôn inhabits a glittering palace in the depths of the sea, near Ægæ, where he is attended by a troop of marine deities (who form as it were a second Olympus); by his wife Amphitrītê, Tritôn, the Nêreïdĕs, &c. In conjunction with them he rules the sea, stilling its waves or vexing them with storms. Of the residence of Hadês, where the dead tarry, we have two distinct accounts in Homer. The most natural is that which describes the resting-place of the dead as a dark and fearful space, through which the Styx rolls its waters (Il. xx. 61.
B viii. 369. Od. v. 185). According to another account, Hadês[1] lies beyond the ocean in the extreme west, in a place to which the rays of the sun never penetrate. Having traversed the ocean, we come in the first place to a low strand, and the Groves of Persephŏnê. Here is the entrance to the dark realms of Hadês, where the Pyriphlegethôn and the Kokytos [in Lat. Cocȳtus] (a branch of the Styx) fall into the Acherôn (Od. x. 508). On the shore of the Okeanos is also the humid meadow of Asphodelos, where the dead wander (Od. xi. 539), and beyond this is Erebos, the place of deepest
C darkness. Odysseus [*Ulysses*], who in his wanderings visited Hadês, saw here the shades of heroes and heroic women, and beheld Minôs with his golden sceptre administering justice among the dead, and Tityos, and Tantalos, and Sisyphos, who were punished here for crimes committed in the upper world. Hadês and his dark consort, and the other horrible forms of the lower world, he did not see; because they dwelt in a still more distant region, and in more profound gloom (Od. xi.).

11 Homer mingles these two descriptions of Hadês toge-
D ther, without explaining what connexion they have with each other. The notion of a western Hadês was after-

[1] Hadês in Homer is always the name of a person; the word was not used to indicate a place until long after his time.

wards dropt, the general idea being that the place indi- (11)
cated by that name was a deep abyss in the bowels of the A
earth. Kerberos (Cerberus), the watch-dog of the infernal regions, is, it is true, mentioned by Homer, but without any name. It was reserved for a later period to complete the portraiture of this monster, as well as to fill up the general outline of the infernal picture. Two other judges, Aiakos and Rhadamanthos, were given as assessors to Minôs—the ferryman Charôn, and Lêthê, the stream of oblivion, were also added. Tartaros, B
which was afterwards confounded with Hadês, is described by Homer as an abyss below the earth, and Hadês itself, at the extreme limit of the earth and sea, as far removed from the earth's surface as that surface is from heaven. It is the prison in which the Titans are confined. Elysium (the happy fields in which the blessed wander) is not, according to Homer, a portion of the lower world, but is situated on the western margin of the earth, on this side the ocean. Whether he intended to represent it as an island, is uncertain. Hesiod was the first who named it "the Islands of the Blessed." At a later period all these descriptions were combined (see Virg. Æn. vi. 264, to the end).

§ 3. *Men.*

The gods are immortal, but the sons of men come and 12
go like the leaves of the forest; after fretting awhile on C
the stage of life, they quit the earth to descend into the dark, joyless, shadowy realms of Hadês. And yet, as long as they are on earth, the gods are not far from men —they love the human race, stand by them in the time of sorrow and the hour of danger, and gladden their hearts with the gifts of fortune. They send them warnings, and proclaim their will by the voice of oracles; nay, sometimes they even appear to them in their own or borrowed forms; and in the olden time they delighted to D
dwell among men—the gods contracting marriages with the daughters of earth, and goddesses lavishing their affections on mortal lovers. By this intercourse with immortal beings, the human race was ennobled, for the children of men were the sons and daughters of gods.

(12) Thus the race of heroes in the olden time was far ex-
A alted above the men of a later period, and, after their removal from earth, enjoyed a separate existence in the Islands of the Blessed. By degrees, these heroes were elevated by the popular belief into demigods (ἡμίθεοι), and were deemed worthy of especial honour as the benefactors of the human race. Some of them, like Hêraklês (Hercules), were even admitted among the gods of Olympus. Homer, in his hymns, exults in the glory of those times, when the world was yet young, and men were full of strength and courage, and every heroic
B virtue. Often he compares the past with the present, and mourns over the degeneracy of his own times; but it was reserved for later poets to trace the *steps*, by which the world declined from the Golden age, when Kronos reigned, to the age of Iron under Zeus. Hesiod (*Opp. et Dies*, 109, sqq.) speaks of five ages, or generations of men. The first was the Golden, when the subjects of Kronos, after a long, and innocent, and happy life, fell asleep at last without experiencing the pains of sickness or the infirmity of old age. [When this generation disappeared from the earth, they became, by the will of Zeus, benevolent guardians of the human race—superhuman dæmons, ἐσθλοί, ἐπιχθόνιοι, φύλακες θνητῶν ἀνθρώπων.]

13 Then followed the age of Silver, less virtuous than the
C former, when the days of man's life began to be curtailed, and the decrepitude of old age to be felt. Zeus exterminated them in his wrath, because they refused to render due honour to the immortal gods. [They became ὑποχθόνιοι μάκαρες θνητοί, but were still reverenced [1].]

14 This was succeeded by the Brazen age, a generation

[1] The bracketed passages are probably a later interpolation. Homer makes no essential distinction between the θεοί and δαίμονες, nor have the dead, in his poems, any influence over the lives of those who survive. The philosopher Thales (about 600 B.C.) is said to have been the first who established the distinction between Gods, Dæmons, and Heroes. According to the philosophic notion, the Dæmons (genii) are superhuman beings, who occupy an intermediate position between gods and men. They protect mankind, are the channels through which their prayers are conveyed to the gods, and the bearers of the gifts and commands of the gods from heaven to earth.

created by Zeus out of the wood of the ash (because the (14)
lance is made of that wood), terrible and savage, delight- A
ing in war and plunder. The fourth age was that of the Heroes, who are also called Demigods. This generation was better and more upright than that which preceded it. They fought around the walls of Thebes and Troy, where most of them fell; and now they live under Kronos, in the islands of the blessed.

The fifth, or Iron age, was that in which the poet him- 15
self lived. It teemed with sorrow and suffering, with insolence and injustice[1].

This description is evidently not original. The most 16
natural gradation would have been the Golden, Silver, B
Brazen, and Iron ages; but Hesiod, it would seem, introduced the Heroic age in imitation of Homer.

The deterioration of the human race (the fall of man), 17
and the evils to which it gave birth, are attributed to Promêtheus (Forethought), the son of the Titan Iapetos and Klymenê, of whom Hesiod relates the following myth (Theog. 521, sqq.): When the Olympic deities were now lords of the universe, and gods and men assembled in Mekônê (Sicyon) to settle what sacrifices should be offered up by mortals, Promêtheus, animated by a wicked desire of outwitting Zeus, cut an ox in pieces, and concealed its flesh and entrails in the skin, on which he laid the paunch, which was the worst portion of the carcase. Of the bones C
he made another heap, which he covered with fat. Then he called on Zeus to choose. Zeus, although well aware of the attempted deception, chose the bones; but, in his anger, deprived mankind of the element of fire, which Promêtheus afterwards stole, and restored to them. This audacious proceeding enraged Zeus still more, and, to punish them, he caused Hêphaistos to form, out of the earth, a beautiful virgin, who was sent down to dwell among men, after she had been adorned with every seductive grace by Athênê. From this source sprang all the

[1] Virgil (Georg. i. 125, sqq.) mentions only two ages, the golden and the iron. Horace (Epod. xvi. 63, sqq.) speaks of three, the golden, brazen, and iron. Ovid (Met. i. 89, sqq.) tries to combine the myth of the different ages with that of Deukaliôn. Promêtheus forms the first man, and then follow four generations. The fourth is swept away by the deluge, and the earth is re-peopled by Deukaliôn, the son of Promêtheus.

(17) sins and sorrows of the human race. Promêtheus himself
A was bound, by command of Zeus, to a pillar, where an eagle came daily to feast on his liver. At length Hêrăklês slew the eagle, and released Promêtheus, in fulfilment of the will of Zeus, who had decreed that his son should be still further glorified by this deed.

18 The lesson taught by this myth is, that man, by means of knowledge and civilization, of which the use of fire is the source, was withdrawn from the state of happiness and contentment in which nature had placed him, and
B exposed to unnumbered ills. Promêtheus himself (the Provident) is a personification of the human intellect, which sets itself in opposition to the gods, and, in its presumptuous arrogance, grasps at that which belongs only to immortal beings. A prisoner in chains, he is condemned to endure and to suffer, until Hêrăklês, the mortal, who, by endurance and suffering, overcame the trials of earth, and obtained a place among the gods, destroys
C the eagle which is tearing his flesh. By woman death, the greatest of evils, was brought into the world; for the condition of our nature is, that as one generation is born, another shall die to make room for it: thus the propagation of our race renders immortality on earth impossible[1]. [We cannot fail to see the resemblance of this myth to the revealed History.]

19 Æschylus has made this myth the subject of three con-
D secutive tragedies,—Promêtheus the Fire-Bringer, Promêtheus Bound, and Promêtheus Unbound. Of these pieces, we possess only the second. Prometheus is here represented as the son of Themis. In the war of the Titans he had supported Zeus, because his mother had foretold that victory would be on the side of those

[1] In the Works and Days of Hesiod (48, sqq.), the same myth is related, with a slight variation. Hêphaistos formed the woman out of water and earth, and the gods bestowed on her all kinds of gifts. She was then brought by Hermês to Epimêtheus (Afterthought), the brother of Promêtheus, who took her to wife. Old age, and sorrow, and weariness, and sickness, and death, had been hitherto unknown; but no sooner did Pandôra appear on earth, than she lifted the lid of her box, and out flew all the ills by which the human race are afflicted. Hope alone remained a prisoner within the box; and thus it comes to pass, that, amidst his manifold trials and sorrows, man is not permitted to indulge the hope that his condition in this world will ever be better.

who were distinguished for their sagacity rather than for (19)
brute force. Having overthrown his enemies, and intro- A
duced a new order of things, Zeus declared his intention of exterminating the existing race of men, and creating a better. This proposition is vehemently resisted by Prometheus, who places in the hands of mortals the fire which he has stolen from Hêphaistos, and thus enables them to cultivate those arts by which their condition is improved. At the same time he frees them from the fear of death, by imparting to them hopes of the future. Zeus now suffers the human race to remain, for what reason we are not informed; but Promêtheus is punished for his rebellion, by being chained to a rock in the inhospitable wilds of Scythia. Here he bewails his fate, and curses the injustice of Zeus, who has punished him for the services which he has rendered to mankind. The Okeanides and B
Okeanos, who commiserate his sufferings, advise him to submit to the will of Zeus. Promêtheus informs them that the time will come when danger will threaten the throne of Zeus, and that it can only be averted by his imparting to the sovereign of the universe a secret known to none but himself. This secret (that a goddess should bear to Zeus a son, who would be more powerful than himself, and hurl his father from the throne) Promêtheus refuses to disclose, until Zeus has released him from his imprisonment, and made atonement to him for the wrongs which he has sustained. Iô, the daughter of Inachos C
(whom Hêrê, in a fit of jealousy, once transformed into a cow, in which shape she wanders over the earth), now appears on the stage, and is informed by Promêtheus that she will at length find rest in Egypt, and there bring forth a son, one of whose descendants, named Hêrăklês, will release him from his sufferings. Zeus, having received information of these threats of Promêtheus, sends Hermês to him with a message, commanding him to disclose the name of the woman who is destined to bear this formidable son. Promêtheus still refusing, a flash of lightning strikes him, and he sinks into the abyss with the rock to which he is chained. Thus ends the tragedy. Hermês has D
revealed to him that he will not be restored to the light of day, but will remain bound to the rock, where the eagle will continue to gnaw his liver daily, until another god

(19) should undertake, of his own accord, to fetch him from
A Hadês. This prophecy was at length fulfilled. The centaur Chirôn, having received an incurable wound in the foot from one of the arrows of Hêrăklês, descended into the infernal regions for Promêtheus. Hêrăklês, with the permission of Zeus, shot the eagle, and Promêtheus was restored to liberty, having first revealed the secret. This reconciliation with Zeus seems to have been the *dénouement* of the last of the three tragedies—the "Promêtheus Unbound."

20 The story of Promêtheus, of which Hesiod gives us a dark and somewhat confused sketch, has been handled by Æschylus with great skill, but with a one-sided view of
B his hero's character. The gifts which he imparts to men are merely temporal: he gives them fire, and teaches them the arts which promote civilization; but moral benefits he cannot bestow. He is the personification of that arrogant and selfish spirit which, confiding in its own strength and its own sagacity, refuses to submit to the will of Zeus, and is therefore visited with punishment. It is only when he abandons his obstinate resistance to the commands of Zeus, that Hêrăklês, the ideal of human virtue and pious submission to the divine will, is sent to release him from his bondage[1].

21 The Greeks do not seem to have had any very distinct
C ideas concerning the origin of the human race. In the Works and Days of Hesiod, we are told that man was created by the Olympic gods; and yet, in another part of the poem, he informs us that gods and men had one common origin, both having sprung out of the earth. Gods and men lived together in harmony until the reign of Zeus, when the gods thought fit to separate themselves from mortals, and to require that divine honours should be rendered to them in acknowledgement of the protection which they afforded to mankind.

22 The notion that the human race sprang out of the
D ground, is found also in the myth of Deukaliôn and Pyrrha. When Zeus, indignant at the sinfulness of mankind, destroyed the inhabitants of the earth by a deluge, Deukaliôn, King of Phthia, and his wife Pyrrha,

[1] At Athens, torch-races were instituted in honour of Promêtheus, as the giver of fire to the human race.

escaped in an enormous ship. After tossing on the waters (22)
for nine days and nine nights, the vessel was stranded on A
Parnassus, in Phôcis. The waters having subsided, Deukaliôn consulted the oracle at Delphi as to the manner in which the human race were to be restored. Themis, who, at that time delivered the oracles, replied, "Both of you "cover your heads, and loosen your girdles, and then cast "behind you the bones of your great mother." Deukaliôn rightly interpreted the prophecy to mean, that they should take up stones from the earth, and cast behind them. This, therefore, they did; and the stones which he threw became men, and those thrown by Pyrrha women. Thus B
Deukaliôn became the founder of the Hellênic race. Originally this myth—of the destruction of mankind by a deluge—was confined to Thessaly, but later poets have sought to combine the story of Deukaliôn with that of Promêtheus and the myths concerning the different races of men; and, in the prosecution of this design, have represented Deukaliôn as the son of Promêtheus.

SPECIAL PART.

A. The Gods.

I. Gods of Olympus.

§ 1. *Zeus* (Ζεύς, Διός, *Jupiter*[1]).

Zeus, the son of Kronos and Rhea (Hes. Theog. 453), 23
and therefore named by the poets Kroniôn and Kronĭdês C
(Κρονίων, Κρονίδης, *Saturnius*), was the mighty sovereign of the universe, the father of gods and men. He is the most powerful of all the gods: to his will all must yield implicit obedience. When he forbids the gods to take part in the struggle between the Greeks and Trojans, he says, "Suspend a golden cord from the skies, and let all "the gods and goddesses exert their utmost strength to

[1] The original nominative of Διός must have been Δίς (from the same root as *dies* and *deus*). The combination of the δ with the sibilant sound σ (σδ = ζ), produced Ζεύς; another form of which may have been Ζήν (Gen. Ζηνός). In *Jupiter*, *Jovis*, a *j* is substituted for the ζ in Ζεύς, in the same way as, e.g. in *jugum* = ζυγόν.

(23) "drag me down from heaven, it will be all in vain; but, if
A "it please me to put forth my strength, I can draw you
"upwards, together with the earth and sea, and fasten the
"cord to the rocky peak of Olympus, so that the world
"shall swing in empty space: so much greater is my strength
"than that of gods and men" (Hom. Il. 8, 18, sqq.). When Zeus enters the assemblies of the immortals, all rise from their seats and advance to greet him (Il. 1, 533). Seated on his lofty throne on Olympus, he receives the petitions of the gods: when he nods, in token that their prayers are granted, his ambrosial locks wave, and all Olympus is shaken. To Zeus all power belongs: in his hand is the fate of mortals: all good and evil comes from him (Od. 4,
B 236). In his palace are two vessels, the one filled with evil, the other with good gifts; out of these he dispenses to men either good or ill fortune, according to his own discretion (Il. 24, 257). Whilst the struggle on the plains of Troy is yet undecided, Zeus, who is seated on Ida, holds forth his golden scales, in one of which he places the death-lot of the Trojans, and in the other that of the Achæans; then he holds the balance in the middle, and the scale of the Achæans sinks (Il. 8, 69). In the same manner he weighs the fates of Achillês and Hectôr against one another (Il. 22, 209).

24 If we examine this imagery more closely, we shall find
C that the fate of the world is not actually in the hands of Zeus, but in those of a still mightier power, the dark and mysterious Moira. Thus Zeus, although sometimes equal to Moira, is represented in other places as inferior to her. This contradiction runs through the whole of the ancient heathen system, from Homer downwards. The explanation is this: Zeus was the most exalted, most perfect, and most powerful among the deities of the Greek mythology; but he was surrounded by a host of gods, each of whom possessed sufficient freedom of action to prevent the ex-
D ercise, on his part, of unlimited power. Under such circumstances, there existed no absolute authority by which the universe could be governed. To remedy this evil, the Greeks imagined another and a higher power, named Moira, to whom the gods were compelled to render unqualified obedience. But the inventive powers of man had been already taxed to the utmost instead therefore

of creating a palpable being, such as were the gods of A
Olympus, they suffered Moira to remain a dark, and vague,
and incomprehensible power or influence.

Zeus resides on Olympus, the snow-clad mountain of 25
Thessaly, whose lofty summit pierces the clouds, and
reaches to heaven; consequently his dwelling is in æther,
and from him proceed all the atmospheric phænomena:
he collects and scatters the clouds, sends rain, and snow,
and hail on the earth, launches the forked lightning, and
gives a voice to the rolling thunder. When he shakes his
shield, the glittering embossed ægis, storms arise, the
mountain-tops are enveloped in clouds, the lightning
flashes, and the thunder roars (Il. 17, 593). His most B
fearful weapon is the thunder-bolt, with which he terrifies
men and gods (εὐρύοπα, ὑψιβρεμέτης, ἐρίγδουπος, the wide-
high- loud- thundering; τερπικέραυνος, rejoicing-in-thun-
der; ἀργικέραυνος, ἀστεροπητής, hurler-of-the-thunder-
bolt; νεφεληγερέτα, κελαινεφής, the cloud-compeller, the
raiser-of-black-clouds; αἰγίοχος, the ægis-bearing). As
he raises the storm, so does he also appease the fury
of the elements: he sends the fair wind and brings back
the cheerful day. The whole order of nature is from
him. The Hōræ (Ὧραι), goddesses of the weather
and the changing seasons, who open the cloud-gates of
Olympus, and send rain and sunshine upon the earth
(Od. 24, 343), are the ministers of his will, and also his
daughters.

The power of Zeus over the human race, is as unlimited 26
as that which he exercises over the elements. To him the C
future, as well as the past, is known: he is the source
therefore of dreams, indications of the future by means of
lightning, or the flight of birds, and oracles; for Apollô,
his favorite son, is only the interpreter of his will.
Hence it is that he is called Zeus πανομφαῖος (Il. 8, 250),
the god of all voices and sounds. The laws of human life D
and human society emanate from him. The kings of the
earth are his representatives, employed by him to admi-
nister justice to mortals, and deriving their authority from
his commission (Il. 2, 205). He is the guardian of the
popular assembly (ἀγοραῖος) and the council (βουλαῖος),
and wreaks his vengeance on those who pervert the right
by violence (Il. 16, 386). Consequently Themis, and
Dikê, and Nemesis, are his companions. He enforces

(26) the obligation of an oath, and punishes those who are
A guilty of perjury (Z. ὅρκιος. Il. 4, 158). The rights of hospitality are under his especial protection: he is the friend of the exile and the suppliant (Z. ξένιος, ἱκέσιος). He is the protector of families and of the house, as well as of the state, and therefore an altar is generally erected to him in the centre of the court (Z. ἕρκειος).

27 Such, generally speaking, is the character assigned to Zeus by Homer; but as the gods of this poet are living beings, endowed with the virtues, and subject to the vices of mortality, we sometimes find Zeus in circumstances scarcely consistent with the dignity and greatness of the
B mighty sovereign of the universe. In Olympus his supremacy is not always fully recognized by the other gods. The most frequent rebels against his will are his brother Poseidôn, his wife Hêra, and his favorite daughter Athênâ [Ionicè, Hêrê, Athênê], who are perpetually endeavouring to deprive him of his power by force or treachery. The three gods once tried to make him a prisoner, but Thetis summoned from the depths of the sea the mighty Briareus-Aigaiôn, with his hundred arms, before whose unwieldy strength the rebels shrank back in terrour (Il. 1, 399). A perpetual feud existed between him and Hêra, on account of his son Hêrăklês, whom Hêra hated, because he was the offspring of another
C mother. She entered into a conspiracy with Hypnos (sleep), who engaged to steep the senses of Zeus in forgetfulness, whilst Hêra raised a storm which should overwhelm Hêrăklês in the sea, on his return from Greece. On the discovery of this plot, Zeus suspended Hêra from the sky by two golden chains, with a heavy anvil attached to each of her feet. The gods, who came to her assistance, were seized by Zeus, hurled across the threshold of heaven, and dashed down to earth; but Hêrăklês was conveyed in safety to the horse-breeding Argos (Il. 14, 249, and 15, 18). Zeus is also under the influence of Atê, infatuation or blindness (Il. 19, 95
D —133). He does not, like the other gods, engage personally in the Trojan war; but, according to the object which he has in view, he favours sometimes the one party and sometimes the other. Generally speaking he leaves Troy to its fate; but, in order to make the Achæans sensible of the value of Achillês (as he had promised Thetis),

he favours the Trojans for a while, and permits them to A
triumph over their enemies.

Homer's description of Zeus was subsequently adopted, 28
with a few exceptions, by the whole of Greece, where he was universally recognized as the king and father of gods and men. National games were instituted in honour of him at Nemea in Argolis, and Olympia in Elis (Z. ἀγώνιος, Ὀλύμπιος). At Olympia he had a magnificent temple, in which was placed the famous statue by Phidias, which held in its right hand a figure of Nikê, the goddess of victory.

In some parts of Greece, the people followed the tra- 29
dition of an earlier period, which represented him as a B
personage differing, in many essential particulars, from the Zeus of Homer. The most ancient worship of Zeus was at Dôdôna in Epirus, where he had a famous oracle. This Pelasgian or Dôdônæan Zeus is mentioned once in the Iliad (16, 233). The priests of this oracle were called Selli (Σελλοί); they never washed their feet, and slept on the bare ground. He is here a god hovering in æther, and revealing himself in the sound of the forest leaves; for the most ancient oracular responses were given by the rustling of the sacred oak, which was sup-
posed to declare the will of the god. Future events were C
also foretold by the flight of sacred doves, and by the sound of brazen vessels suspended in the air. This spirit of the air was united at a very early period to the common mother Gaia or Gê, and was consequently reverenced as the fertilizer of the earth. The priestesses of Dôdôna sang—

> Zeus was, Zeus is, and Zeus shall be. Oh! greatest of gods, Zeus!
> Gê pours forth her fruits; hence Gaia address we as 'mother!'

These priestesses seem to have been the attendants of D
Diônê, who shared the temple at Dôdôna with Zeus as his consort, instead of Hêra. Her name indicates that she is in all respects, except her sex, identical with Zeus (Ζεὺς—Διός—Διώνη = *Juno*). She is the goddess of the air, and, as such, sends down the fertilizing rain; hence she is called Διώνη Ὑάς. But as she was worshipped only in Dôdôna, and, in process of time, the glories of that ancient sanctuary were eclipsed by other shrines, she

(29) seems gradually to have fallen into disrepute, and, at last,
A to have been entirely supplanted by Hêra. She plays but a very subordinate part in the Greek mythology, some writers regarding her only as a nymph, or one of the Titans: hence she is said to have been the daughter of Okeanos and Tethys, or of Uranos and Gê. Homer tells us that she was the mother of Aphroditê by Zeus (Il. 5, 371).

30 The Zeus of the island of Crete was also one of the old gods of nature, like the Zeus of Dôdôna. His mother Rhea, to save him from the jaws of her husband Kronos, brought him forth in secret in a grotto of the mountain Diktê (Z. Δικταῖος), and entrusted him to the care of the Kurêtes (or Korybantes), and the nymphs Adrasteia and Ida, daughters of Melisseus (the man of honey).
B The infant god was nourished with the milk of the goat Amaltheia, and with honey which the bees brought from the mountains. In a very short time he became strong enough to depose his father. As Zeus was born, so was his grave also shown in Crete. He dies and lives again, as nature dies in autumn and is born again in the spring. This god of nature, the personification, in some sort, of nature herself, was worshipped by the Cretans with the maddest orgies: his birth was celebrated with sword-dances, and shouts of joy and the wild music of the Kurêtes, or priests of the god; and in autumn his funeral rites
C were celebrated with mourning and lamentation. The honours paid to Zeus in Crete were similar to those which were elsewhere rendered to Dionȳsos. The Cretan myth of the rape of Eurôpa would seem to indicate that he was represented in that island under the figure of an ox. Zeus, so runs the tale, for love of Eurôpa, the daughter of Phoinix (who has been turned into a Phœnician king), assumed the form of a bull, and bore the king's daughter on his back over the sea, from Phœnicia to Crete (Ovid. Metamorph. 2, 850, sqq., cf. Horat. Od. 3, 27, 25).

31 Other districts had also their own peculiar deity, dif-
D fering, in many respects, from the Zeus generally worshipped in Greece. Of these we will mention only the Bœotian Zeus Trophônius (τρέφω), the Arcadian Zeus Lykaios, so named from the mountain Lykaiôn, and the Zeus Laphystios in Thessaly: to the two last, and pro-

1.

bably to the Cretan Zeus, human victims were offered in (31)
sacrifice in the olden time. Zeus Ammôn, whose oracle A
was situated in the Libyan desert, westward of Egypt, was originally not a Grecian, but an Egyptian god. The later Greeks were fond of amalgamating their gods with those of other nations, especially the Egyptians: consequently this Egyptian Ammôn, whose oracle was, in all probability, very similar to that of Dôdôna, became identified with the Grecian Zeus; and many temples and altars were erected throughout Greece to the honour of Zeus Ammôn.

The children of Zeus and Hêra are Arês, Hêphaistos, 32
Hêbê; he had also several sons and daughters by other B
goddesses, as well as by mortal women—Apollôn and Artemis by Lêtô, Hermês by Maia, Persephonê by Dêmêtêr, Aphrodītê by Diônê, the Hōræ by Themis, the Charites by Eurynomê, daughter of Okeanos, the Muses by Mnêmosynê, Hêrăklês by Alkmênê, Dionȳsos by Semelê, Perseus by Danaê, Kastôr and Polydeukês by Lêda, were the most distinguished fruits of his amours with the females of earth. Athênê sprang out of his own head.

The most celebrated representation of Zeus was the 33
statue at Olympia, by Phidias, copied from the descrip- C
tion of the god in Homer Il. 1, 528:

> Ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
> Ἀμβρόσιαι δ' ἄρα χαῖται ἐπεῤῥώσαντο ἄνακτος
> Κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὄλυμπον.

> "So Kronīôn spake, and his dark brows solemnly nodded:
> Streamed on either side the ambrosial locks of the Ruler
> From his immortal head; and shook to its centre Olympus!"

In this noble work of art, the Greeks recognized the present god: to gaze on it was a Nêpenthes (antidote to pain and sorrow); not to have beheld it was deemed almost as heavy a misfortune as to die without having been initiated into the Eleusinian mysteries. The figure, which was forty feet high, and naked from the loins upwards, was seated on a throne richly adorned with gold and ivory, resting on a pedestal twelve feet in height. The body D
was of ivory, the drapery of the purest gold. In his right hand the god held the figure of victory, and in his left the sceptre with the eagle. The features, as well as the

(33) form of the head and body of this famous statue, served
A as a model for succeeding sculptors. The hair was parted in the middle of the forehead, and fell in rich wavy locks on each side of the head. The upper part of the forehead was open and cheerful, the lower dark and massive, expressive at once of majesty and intellect. The eyes were deep set, large, and well opened. The lower part of the face was ornamented with a magnificent beard, which gave additional expression to the finely chiselled lips. (See figs. 1 and 2.)

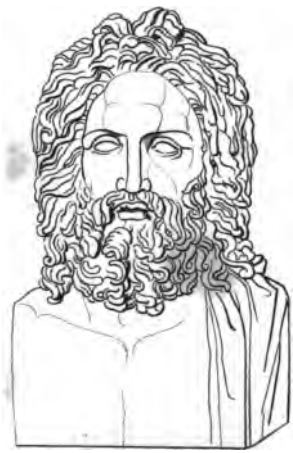
The *Jupiter* of the Romans (*Juppiter*, Ζεὺς πατήρ),
34 *J. Capitolinus*, *J. Optimus Maximus* (Cic. de Nat. Deor.
B 2, 25. Liv. 28, 39), was, in all essential particulars, the same as the Greek Zeus. His principal temple was on the Capitol.

§ 2. *Hêra* [in Epic and Ionic Greek, *Hêrê*] (Ἥρη, Ἥρα, *Juno*[1]).

35 Hêra, the eldest daughter of Kronos and Rhea (hence
C called *Saturnia*), and sister of Zeus (Hes. Theog. 453), was brought up by Okeanos and Tethys, into whose charge she was delivered by Rhea, when Zeus imprisoned Kronos in the bowels of the earth (Il. 14, 200). Zeus, who had engaged himself clandestinely to Hêra, carried off his bride by force, and kept the marriage concealed for a year of years (300 years[2]). At the end of that period, he announced her as his lawful wife, and proclaimed her queen of heaven. Although immeasurably inferior in power to the mighty sovereign of the universe, she is honoured by the rest of the gods as the spouse of
D Zeus. All rise from their seats when she enters their assemblies, and heaven and earth often tremble before the violence of her wrath. Her presence is majestic. When she would appear in all her beauty as the fair-

[1] The name probably signifies "sovereign lady" (in Germ. *Herrin*).

[2] The Greeks invented this myth, because it was the custom in Greece to contract marriages clandestinely, and then carry off the bride by force. The Hêra of the ante-Homeric period was certainly something more than the goddess of marriage. She represented the earth, which, joined in sacred marriage (ἱερὸς γάμος) to the atmosphere (Zeus), brings forth fruits and flowers, the blessings of nature.



2.

3.

haired (ἠΰκομος), white-armed (λευκώλενος), ample-eyed (35)
(βοῶπις) goddess, she bathes her immortal body in am- A
brosia, anoints herself with the ambrosial oil, which fills heaven and earth, as well as the palace of Zeus, with its rich perfume, clothes herself in the beautiful robe wrought by the hands of Athênê, encircles her waist with an embroidered girdle, and ornaments her ears with magnificent pendants. Then she throws a sun-bright veil over her head, and binds the sandals under her feet of dazzling whiteness (Il 14, 170—186). The peacocks which draw her chariot, are harnessed and unharnessed by Hêbê and the Hours (Il. 5, 720, sqq., 8, 433).

Her marriage with Zeus is the most prominent event 36
in her history. As his wife, she shares the counsels of B
the Thunderer, who often communicates plans to her which he keeps concealed from the rest of the gods. But now and then she desires to know more than Zeus is willing to communicate, and then a quarrel ensues between the husband and wife. Of these peculiarities in her character, Homer often avails himself. To the Trojans Hêra bears the deadliest hatred, because, in the contest between the three goddesses, Hêra, Athênê, and Aphrodītê, Paris, son of the King of Troy, adjudged the prize of beauty to Aphrodītê. To the Greeks, on the contrary, C
she is favorable, because Argos, Mykênê, and Sparta, are the cities in which she most delights (Il. 4, 51, sqq.). Whenever therefore Zeus shows any favour to the Trojans, he is sure of reproaches from his wife. Sometimes she even mingles personally in the fray; and, on one occasion, when engaged in a contest with Artĕmis, who aids the Trojans, she snatches the quiver from her antagonist, and beats it about her ears, until the discomfited goddess is compelled to retire weeping from the field, like a dove pursued by a hawk (Il. 21, 481—496).

The effects of Hêra's jealousy were experienced by her 37
husband's favorite goddesses, and women, and their chil- D
dren. (See Apollôn, Dionȳsos, Hêrăklês.) One of these women was Iô (daughter of Inachos of Argos), a priestess, according to the myth, of Hêra herself. She was changed by Hêra into a cow, and entrusted to the care of the hundred-eyed Argos, who was put to death by Hermês, by command of Zeus. After many wanderings, Iô at last

A reached Egypt, where she received divine honours under the name of Isis[1].

38 Hêra being the only lawful wife among the female deities of Olympus, was especially honoured as the protectress of married women, by whom she was invoked as the goddess who blessed their marriages, and assisted them in the pains of child-birth. In this capacity she was surnamed γαμηλία, ζυγία (the goddess of marriage), and εἰλείθυια (goddess who presided over child-birth). The Eileithyiæ (Εἰλείθυιαι), goddesses who aided at the birth, were therefore said to be her daughters.

39 The places where she was more especially honoured
B were Argos, Mykênê, Sparta, Samos, Platæa, &c. The rites celebrated at all these places had reference to her marriage with Zeus.

40 To her were consecrated the pomegranate, the symbol of love; the peacock, which is said to have sprung from the blood of the murdered Argos; and the cuckoo, the herald of the spring, in which season of the year her marriage with Zeus was celebrated.

41 By sculptors she was always represented as a being of
C lofty stature and dignified deportment. The most celebrated statue of the goddess was at Argos, the work of Polyklêtos. In one hand she held a pomegranate, and in the other a sceptre, with a cuckoo on the top of it. She appears in all the splendour of matured loveliness, full of majesty, but without any severity of expression. Her large well-opened eyes are fixed on the spectator. Her figure is full, but exquisitely proportioned. The whole of her person, except the neck and arms, is enveloped in a chitôn, over which she wears an himation, reaching from the waist to the feet. The veil, the distinctive attribute

[1] The story is not noticed by Homer, although he calls Hermês Ἀργειφόντης (the slayer of Argos), Od. 1, 38. This shows that there existed before, as well as in Homer's time, a large collection of myths, of which he has only introduced a portion into his poems. The fusion of the two deities does not, of course, belong to the original myth. It was not until a much later period that the Greeks identified their gods with those of Egypt. This combination originated in the circumstance of both the goddesses being represented with horns. Some writers have derived the name of Iô (the wanderer) from ἴω = εἶμι (the moon ?). Probably, however, she was only an older representation of Hêra herself.

4.

of the betrothed maiden, as well as the matron, generally A
hangs from the back of her head. (See figs. 3 and 4.)

Among the Romans, *Juno*, the consort of Jupiter, was 42
the tutelar deity of the city and the state (*Juno Capitolīna*). She was, however, especially honoured as the protectress of the female sex, and the goddess of marriage and child-birth (*Juno Pronŭba, Lucīna*[1]).

§ 3. *Pallas Athênê:* in Attic *Athênâ* (Ἀθηνᾶ, Ἀθήνη, Ἀθηναίη, *Minerva*[2]).

Pallas Athênê is the daughter of Zeus, the child of a 43
mighty father (ὀβριμοπάτρη, Od. 1, 101). Homer does B
not mention her mother, but Hesiod tells us that Zeus, by advice of Gaia, devoured Mêtis (wisdom), and from his head sprang forth Athênê (Hes. Theog. 886—900, cf. Hom. Hymn. 28, εἰς Ἀθηνᾶν). This myth was embellished by later poets. Hêphaistos, so ran the tale (or Promêtheus), by command of Zeus, split open his skull with a brazen axe, and forthwith Athênê sprang forth, completely armed, from her father's head. From the nar- C
rative of Hesiod and later writers, we gather that Athênê was the personification of the wisdom of Zeus; consequently she is represented in Homer as a virgin deity, full of sagacity and prudence, skilled in all the arts cultivated by males as well as females, and always ready to act as a leader and instructress in military manœuvres. She is the protectress of all who are distinguished for their wisdom and courage, especially of Odysseus (Ulysses). This anxiety for the welfare of the illustrious wanderer, his wife Pênelopê, and his son Têlemachos, is manifested throughout the whole of the Odyssey. She persuades D
Zeus (against the wishes of Poseidôn) to permit the return of Odysseus to his home, encourages Têlemachos, accompanies him on his voyage to Pylos and Sparta, and

[1] The Carthaginians worshipped a goddess, who, on account of her resemblance, in many respects, to the Greek Hêra and the Roman Juno, was identified with Hêra. In Homer's poems, Hêra is represented as an enemy of the Trojans and friend to Carthage: we find, therefore, in Virgil's Æneid, Juno persecuting Æneas, who was destined by the fates to be the founder of Rome, the deadliest foe of Carthage.

[2] Παλλάς (old form, Πάλλας) signifies virgin. Pallas Athênaia is therefore the Athenian virgin.

(43) assists them both in their battle with the suitors. In the
A Odyssey, Athênê always agrees with her father; whilst in the Iliad, on the contrary, she often opposes him: but his affection for his favorite child generally induces him to grant her requests (Il. 8, 39; 22, 183—185).

44 As the goddess of wisdom and courage, Athênê is the guardian of cities and states (Ἀλαλκομενηΐς, the defendress, Il. 5, 908. Ἐρυσίπτολις, the protectress of cities, Il. 6, 305): she gives prosperity to the citizens, and protects and encourages arts and manufactures: she is the
B inventress of various implements and utensils. Many cities, such as Troy, Athens, and Argos, had a statue of Athênê, called the Palladium, the possession of which insured their safety. This figure was armed with shield and spear, for Athênê is a virgin warrior, ever ready for the fight, who gives the patriot strength for the protection of his country, and leads the warrior to victory (Ἀτρυτώνη, Il. 5, 115, the unconquered; Λαοσσόος, the urger on of the people, Od. 22, 210).

45 Athênê was reverenced throughout Greece. In Homer's
C time she was probably, like most of the gods of the old mythology, a deity of nature, of which many traces are found in the old myths, as well as in her worship. The most ancient seat of this veneration seems to have been Bœotia, at the place where the river Tritôn empties itself into the Kôpaïc lake, and where once stood, as we are told, the old city of Athens, which was swallowed up by an earthquake. For this reason she is called Τριτωνίς, Τριτογένεια. We find rivers with the name of Tritôn in several parts of Greece, in all of which Athênê was wor-
D shipped. There was also, in Libya, a lake Tritônis, on the banks of which Athênê was honoured; but her worship seems to have been introduced into that country by the Minyæ, a wandering Grecian tribe. On the lake Tritôn, Athênê shared divine honours with Poseidôn, who was there reputed to be her father. We find the same practice prevailing in many other places. From all this, it has been inferred that Athênê was originally a deity of nature, who was, in some way or other, connected with the element of water.

46 In the oldest myths of Athens also, she is represented as a deity of nature, the patroness of agriculture, and

5.

6.

7.

promoter of the growth of plants; but, at a later period, (46)
the Athenians, like other nations, worshipped her as the A
goddess of wisdom. The country of Attica was supposed to be especially hers; and consequently all its institutions were closely connected with her worship. She is the protectress of the city (Πολιάς, Πολιοῦχος), the Phratriæ, and the tribes (Φρατρία); she established the court of Areopagus, and gave laws to the people. To her they are indebted for the olive-tree, the art of bridling the horse (Ἱππία), and of yoking the ox. The most important festivals, such as the greater and less Panathenæa and the Errephoria, were celebrated in her honour. On the B
first day of the greater Panathenæa, there was a torch race in the Kerameikos; on the second, gymnastic games; and on the third, musical contests of poets, minstrels, and orators. The victor received a crown of olive boughs, and a quantity of the purest oil. The most solemn part of the ceremonial was the procession through the city to the Parthenôn, or temple of the virgin goddess, on the Acropolis.

To Athênê were consecrated the owl (γλαῦξ: she is her- 47
self called γλαυκῶπις, the bright-eyed, clear-sighted god- C
dess), and the olive, the most valuable natural production of Attica. On the Acropolis was a noble statue of the goddess by Phidias. The chief characteristics of Athênê are a grave composure, a consciousness of her own powers, and great clearness of intellect. On her head she wears a helmet, and on her breast the ægis, with the Gorgô's head. (See figs. 5 and 6.)

Minerva, who is identical with the Greek Athênê, the 48
goddess of wisdom and reflection (*menervare* = *monere*), D
was reverenced by the Romans as the patroness of all the arts and sciences. In conjunction with Jupiter and Juno, she was worshipped as the protectress of the city, and shared with Mars the honour of being their leader in war.

§ 4. *Phoibos Apollôn* [or *Phœbus Apollô*] (Φοῖβος Ἀπόλλων, *Apollo*).

Apollôn [Apollô] is the son of Zeus, and the female 49
Titan Lêtô (*Latona*. Hes. Theog. 918). His birth-place, according to the most generally received myth, was the mountain Kynthos, in the island of Delos (hence Δήλιος,

(49) Κύνθιος). Lêtô was driven from one place to another by
A the jealous Hêra, until, at last, she found an asylum in Dêlos, an island which had hitherto been driven about by the waves; but was now rendered stationary, expressly for her accommodation. Here she brought forth twins, Apollôn and Artĕmis (Hom. Hymn. in Apoll. 25—130). Apollôn is the god of health and order, the favorite son of Zeus, the ruler and orderer of the universe. Hence Apollôn is often called in Homer Διὶ φίλος, and is addressed as φίλε Φοῖβε. He is the pure (Φοῖβος) deity, who hates all evil and punishes the presumptuous; but the virtuous he protects and cherishes. His weapons are a bow and arrows, which he shoots from afar (ἀργυρότοξος,
B Il. 1, 37. ἕκατος, ἑκάεργος, ἑκηβόλος). With these arrows he slew the Alôădæ, Otus, and Ephialtês, who attempted to storm heaven. His shafts bring the pestilence, which suddenly strikes down men in the flower of their youth. When the Greeks, encamped before Troy, refused to Chrysês the honour to which he was entitled as a priest of Apollôn, the god took his station at a distance from the fleet, and thence shot into their camp the deadly arrows, which destroyed both man and beast (Opening of the Iliad). Hence he is called, *par excellence*, the destroyer (οὔλιος), and his name Apollôn is derived from
C ἀπόλλυμι, to destroy[1]. But as he sends sickness and death, so does he also possess the power of averting those evils from men and beasts. He is ἀλεξίκακος, ἀκέσιος, σωτήρ (*medicus*, *opifer*, *salutifer*), the father of Asklêpios, the god of healing[2]. He is the protector of the flocks (ὀπάων μήλων), causing them to thrive and bring forth

[1] In this character he figures also in the myth of Niobê's children. Niobê, the daughter of Tantalos and wife of Amphīōn, King of Thebes, in the pride of her heart presumed to compare her own position, as the mother of six sons and six daughters, with that of Lêtô, who had borne only two children. To punish her for this presumption, her daughters were slain by the arrows of Artĕmis, and her sons by those of Apollôn; and she herself, overwhelmed with grief and horrour, became a rock (Il. 24, 602—617. Ovid, Metamorph. 6, 152—312). This myth, as well as many others, is founded on the fact of the plague having, at different times, been more destructive in Bœotia than in almost any other country.

[2] Asklêpios (*Æsculapius*) is the son of Apollo by Korônis, daughter of Phlegyas, one of the Lapithæ. He was struck with lightning by Zeus, because he deranged the order of the universe by

abundantly[1]. In this character he feeds the cattle of the (49)
Trojan Laomedôn on Mount Ida, and the horses of A
Admêtos in Pieria (Il. 2, 763)[2].

Apollôn is the favorite son of Zeus. In Homer, 50
whilst other gods of Olympus not unfrequently set themselves in opposition to the will of their sovereign, Apollôn, although an important personage among them, is always on friendly terms with his father. He is the prophet of Zeus, and makes known his will to mortals (Hom. Hymn. 1. in Apoll. 132). Consequently he is the god of soothsaying and oracles, in which he gives utterance, not his own thoughts, but to those of his father. Even in Homer's time, he was known as the Pythian god, the possessor of the oracle of Delphi (Od. 8, 79). As colo- B
nies were generally sent out under the advice of an oracle, and the constitutions of states were often received from Delphi, Apollôn was recognized as the founder of cities and states, and the author of their constitutions. The Doric constitution, for instance, was founded entirely on the worship of Apollôn. To him, in his character of oracular god, the Greeks attributed the most important events of their history. Now these oracles were delivered in a poetical form, the poet, like the seer, announcing the will of the gods to mankind. Consequently Apollôn was

healing the sick, and even raising the dead. He was especially honoured at Epidaurus. His daughter is Hygieia (Ὑγίεια, *Hygēa*, *Hygīa*), health.

[1] In the olden time, Apollôn was undoubtedly the god of the flocks, the field, and the forest, and, as such, was surnamed Aristaios (the Best); but this name was afterwards separated from that of Apollôn, and given to another god, who watches over the flocks, promotes the growth of the olive and the vine, protects the labours of the bees, and insures success to the hunter. This Aristaios was said to be the son of Apollôn by the nymph Kyrênê. He was worshipped in Thessaly, Arcadia, on the island of Keos, and in Cyrênê, a Greek colony on the northern coast of Africa (Virg. Georg. 4, 315).

[2] Apollôn served Admêtos, the King of Phêræ, and kept his herds; for whom he obtained from the Moiræ the privilege, that, when the hour of his death arrived, he should still be permitted to live, provided another were willing to die in his stead. This office was undertaken by his wife Alkêstis, the fairest of the beautiful daughters of Pelias. But Persephonê was so touched by this instance of true love, that she sent her back to earth. According to another myth, she was liberated by Hêrăklês. Admêtos, the uncontrolled, was a surname of Hadês.

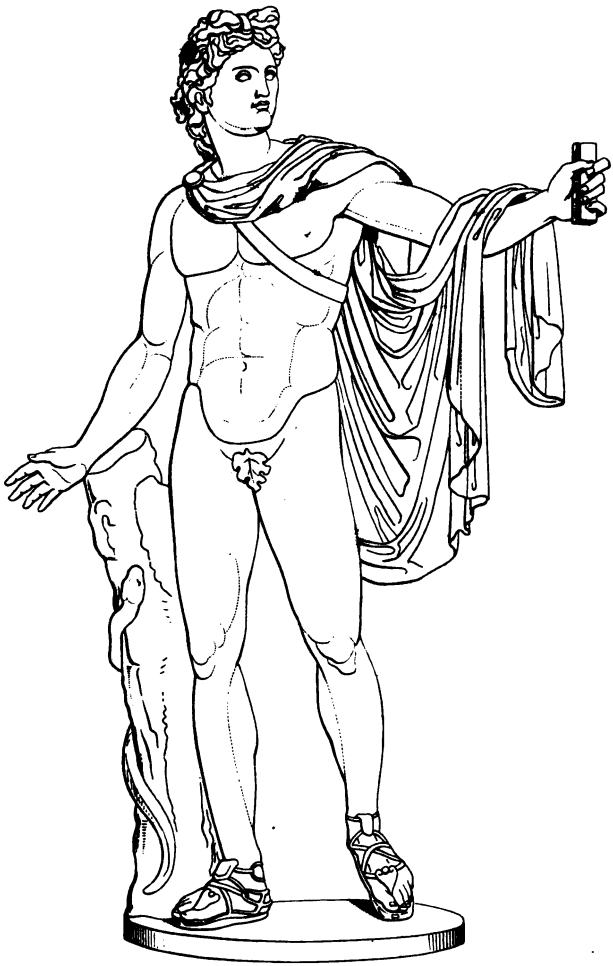
(50) said to be the patron of poets, a lover of song and min-
A strelsy, and the leader of the Muses. In Homer he does not, it is true, appear as the Musagatês, but he is represented as playing on his phorminx, whilst the Muses delight the gods with their melodious strains (Il. 1, 603).

51 It was not until a later period that Apollôn was identified with Hêlios, the Sun God.

52 In the Trojan war Apollôn assists the Trojans, although, at an earlier period, the Trojan king, Laomedôn, had withheld the wages which he had promised to him for building the walls of Troy, in conjunction with Poseidôn. He especially protects Hectôr, and enables him to conquer Patroklos. Paris (Ἀλέξανδρος) is also enabled, by his help, to slay Achilleus.

53 The descendants of Apollôn were numerous. Among
B them may be especially reckoned the seers and minstrels, as well as the founders of those countries and cities in which his worship was established.

54 Of the places sacred to Apollôn, Dêlos and Delphi, or Pythô, were the most distinguished. The former is said to have been the birth-place of the god: the whole island was therefore consecrated to him, and no dead body was permitted to be buried there, because nothing unclean could approach him, who was the purest of immortal beings. From Dêlos Apollôn is said to have migrated to Delphi, in order to take possession of the oracle in that place, which had belonged originally to Gaia and Poseidôn, and then to Themis. It was guarded by a dragon
C named Pythô or Delphynê. Apollôn slew this dragon (Hom. Hymn. 1. in Apoll. 300, sq.), for which he was condemned to live a great year (eight years) in banishment, and to perform the offices of a menial servant. At the end of this period he returned, and delivered his oracles as the Pythian god. He cannot, it is true, be deceived himself, for the present and the future are alike disclosed to his all-penetrating view, but the mind of man cannot always comprehend his sayings. Hence he is called
D Λοξίας [the oblique =], the confused, the obscure. The oracles were delivered by the mouth of a priestess named Pythia, who sat on a tripod over a chasm in the earth, and, inspired by the vapour which arose out of the abyss, poured forth wild and unconnected words, which were put together



8.

by the priests, and published as the response of the oracle. (54)
Once in four years the Pythian games were celebrated at A
Delphi in honour of Apollôn, to which all the states of Greece sent their representatives and offerings. The Delphic god was every where held in the highest estimation, nothing of importance being undertaken without previously consulting his oracle. From the time of the Doric migration, all the other oracles of Greece, not excepting even the famous oracle of Dodona, were eclipsed by that of Delphi: most of them, indeed, were taken possession of by Apollôn himself. In Bœotia, for instance, he had the oracle of Tilphôssa, from which he obtained the name of Tilphôssius. Near Thebes he possessed, B
as Apollôn Ismênios, a temple and oracle on the river Ismênos. In Asia his most celebrated oracles were at Didyma, near Milêtos, and Klaros, near Kolophôn (Klarius).

To Apollôn were consecrated the laurel (δάφνη; hence 55
the myth of his having loved the nymph Daphnê, who, in order to escape from his importunities, was changed by Zeus, at her own request, into a laurel); the swan, which was supposed to sing its own requiem before its death; the wolf, &c.

Apollôn was represented by sculptors as a slight, but 56
muscular youth, without a beard, and mostly naked. His C
long hair is generally bound together in a knot above the forehead. Every feature expresses dignity, pride, and intelligence. Of the many ancient statues of him which still exist, the most celebrated and best known is the Apollo Belvedere, in the Vatican at Rome. (See fig. 8. The head of fig. 12 is the same as that of 8.)

In Italy the Greek Apollôn found a place, without 57
being identified with any one of the gods of the country.

§ 5. *Artĕmis* (Ἄρτεμις, ιδος, *Diāna*[1]).

Artĕmis, the daughter of Zeus and Lêtô, and sister 58
of Apollôn, was originally the same being as her brother, D
only in female guise: for the Greeks were fond of embodying one and the same conception in both a male and

[1] The name Ἄρτεμις is probably derived from ἀρτεμής, undamaged, sound. She is the immaculate virgin, who imparts health and strength to mankind.

(58) female form (Zeus and Diônê, Zeus and Hêra, Apollôn
A and Artĕmis). The arrows of Artĕmis, like those of her brother, are the messengers of destruction and sudden death; but she protects those whom she loves, and sends them prosperity. She is more frequently, however, represented as a huntress, delighting in her arrows (ἰοχέαιρα), and surrounded by her attendant nymphs, the daughters of Zeus, whom she overtops by the whole head (Od. 6, 102—109). When she is weary of the chase, she retires to Delphi, and there threads the mazes of the dance with the Muses and Charites (Hom. Hymn. 27, *in Dianam*).
B As a huntress she has the surname of τοξοφόρος, the bow-bearer; χρυσηλάκατος, the goddess with the golden shaft; and ἐλαφηβόλος, the deer-striker.

59 As the goddess of hunting, she protects and nourishes the wild beasts of the forest, and makes the flocks and herds fruitful. In her old traditionary character of a goddess of nature, she is also the authoress of light and life. Consequently she is the goddess who presides over childbirth (Εἰλήθυια), and nourishes youth (κουροτρόφος, παιδοτρόφος). She was not honoured as goddess of the moon until a later period, when her brother became god of the sun.

60 Artĕmis was worshipped in many parts of Greece,
C generally in conjunction with Apollôn. In Arcadia, where she was known from the earliest times as the "huntress surrounded by her nymphs," "the lover of the forest heights," her worship was distinct from that of her brother. Here she had her consecrated spots in the midst of groves, or by fountains, or on the banks of lakes and rivers[1].

61 The Ephesian Artĕmis is an Asiatic divinity, who had
D originally nothing in common with the Artĕmis of the Greeks. The Artĕmis worshipped at Tauris is also a foreign goddess, who may perhaps have resembled the Greek Artĕmis in some one particular. To this deity

[1] In Arcadia Artĕmis, from the earliest times, had the surname of Kallistô (the fairest). This name was afterwards separated from that of the goddess, and Kallistô became a distinct being, one of the nymphs, and an attendant of Artĕmis. By her Zeus had Arkas, and it was on account of this intimacy that Hêra turned her into a bear, which was shot by Artĕmis. Zeus placed her among the constellations as Arktos, the greater Bear.

9.

human beings were offered in sacrifice. According to (61)
the myth, Iphigeneia, the daughter of Agamemnôn, after A
escaping death at Aulis, was brought to Tauris by Artĕmis, that she might fill the office of priestess in that place; but, in conjunction with her brother, she stole the image of the goddess, and brought it from that barbarous land to civilized Greece (Eurip. Iphig. Taur.). It was left, according to the Attic myth, at Braurôn, where she landed: hence the goddess is called the Brauronii. At Sparta this blood-thirsty goddess was worshipped under the name of Ὀρθία (the upright); but, instead of human victims being sacrificed, boys were whipped at her altar, which was sprinkled with their blood. The same Artĕmis had the name of Iphigeneia.

Artĕmis is generally represented by sculptors in the 62
attire of a huntress, with light and active limbs, and slen- B
der body, like her brother Apollôn, to whom she bears a personal resemblance. When she is represented as the goddess of the moon, she has a veil, a crescent on the crown of her head, and torches in her hands. (See fig. 9).

The Roman *Diāna*, as a bringer of light and assuager 63
of the pangs of child-birth (*Lucīna*), was identified with Artĕmis. As goddess of the moon, she was called Hekatê by the Romans. This Hekatê (an old Grecian deity, although unknown to Homer) has power in heaven, in earth, and in the sea (*triceps*, *triplex*, *triformis*), and gives riches and victory to mankind. In the sequel she was C
confounded with many other divinities, such as Dêmêtêr, Rhea, Kybelê, Persephonê, Artĕmis; and appeared as goddess of the night and of the lower world, and as a mighty enchantress, hovering about the places where three ways meet (*Trivia*), and around the graves of the dead. Hence it was that those characteristics, as well as the name of Hekatê, were often given by the Romans to Diāna (Virg. Æn. 4, 511. Hor. Ep. 5, 51).

§ 6. *Hermês* (Ἑρμῆς, *Mercurius*).

Hermês, the son of Zeus and Maia (mother), a 64
daughter of Atlas (Hes. Theog. 938), was born in a cave D
of Kyllênê, a mountain of Arcadia (hence Herm. Κυλλήνιος, Od. 24, 1). In Homer he is the clever, ready-

(64) witted, and active messenger of Zeus, διάκτορος, one who
A brings every thing to a happy conclusion, (δι-άγω) who guides and protects men in their wanderings. He is not, like Iris, a mere messenger, whose sole business is to announce the will of the gods; but, himself a god, he exercises his talents in the affairs of earth and of heaven. Thus he liberated Arês by a stratagem from the chains of the Alôadæ, Otos, and Ephialtês (see Arês); he conducted Priam in the night through the Grecian camp to the tent of Achillês (Il. 24, 336, sqq.); he slew Argos (hence Ἀργειφόντης, see Hêra); defended the sagacious Odysseus from the wiles of the enchantress Kirkê (Circê. Od. 10,
B 277), &c. For the same reason he is called by Homer the conductor of the dead: in obedience to the command of Zeus, he guides the souls of the departed into the lower world with his triple-branched golden rod (ψυχοπομπός), for he is every where recognized as the executor of the Thunderer's will, as Apollôn is its interpreter to mankind. For this reason we often find him acting in concert with Apollôn.

65 For the position which Hermês occupies in the poems
C of Homer, with reference to Zeus and the other gods, he is indebted to that poet himself. In the ante-Homeric Pelasgian times Hermês was a god, whose power extended over heaven and earth;—one whose all-pervading activity brought health and blessing to the sons of men. Hence he is called the author of blessing and bringer of good fortune (ἀκάκητα, ἐριούνιος, δωτὴρ ἐάων [1]). When, at a later period, the divinities worshipt by different nations were formed into one Olympic commonwealth, it was necessary that Hermês, like the rest, should become a subject of Zeus, the mighty autocrat of the universe.
D One of the most striking traits in his character however is, that, in executing the commissions of his sovereign, he always displays a warm interest in the success of those mortals to whom he is sent, and among whom he delights to sojourn (Il. 24, 334).

[1] Probably his name is derived from εἴρω, to join; ἕρμα, that which is joined together. It was customary to raise in honour of this deity heaps of stones on the way-side, as emblems of that which is compacted or fitted together. To these heaps every passenger was required to contribute a stone: on the top of the pile they placed a head: and this was the origin of the Hermæ, or statues of Hermês.

The character of Hermês, as drawn by Homer, remained 66
essentially the same in after ages, although some of its A
peculiarities were more fully developed. In the hymn to Hermês, which has generally been ascribed to Homer, we are told how the Arcadian god, by the cunning and ability which he displayed as guardian of the herds (νόμιος), won for himself a place among the earliest denizens of Olympus. Here we find shrewdness and dexterity mentioned as the leading traits in his character. Whilst yet an infant in the cave of Kyllênê, he slips out of his swaddling clothes, and forms a lyre out of the shell of a tortoise, from which he had contrived to extract the flesh. Then he visits Pieria, where Apollôn is feeding the herds of B
the gods, and steals fifty bullocks, which he carries off, and secretes so cleverly, that not a trace of them can be found. Having performed this feat, he hastens back to Kyllênê and reassumes his swaddling clothes. Apollôn, having received information of the thief from an aged seer, now repairs to the cave in search of his bullocks, and compels Hermês, who denies all knowledge of the robbery, to come with him, swaddled as he is, into the presence of Zeus. Even here he asserts his innocence, but Zeus, who sees through his trickery, commands him to go with Apollôn in search of the cattle, and restore them to their lawful guardian. Meanwhile Apollôn has heard Hermês C
play on his lyre, with which he is so delighted, that he gives him the bullocks in exchange for the instrument; but fearing that Hermês may purloin both it and his bow, he forces him to swear that he will never again rob him; and in return for this profession of honesty, presents Hermês with the golden, three-branched rod (τριπέτηλον ῥάβδον) of good luck and wealth[1], and sends him to the Thriæ on Parnassus, three-winged virgins, from whom he is to learn the art of divination, it being unlawful for Apollôn to impart his own prophetic knowledge to any other being. This higher branch of the art Hermês leaves D
entirely to Apollôn, who, in return, gives him permission to amuse himself with the flocks and herds, and wild animals of the earth, and to conduct the souls of the de-

[1] This magical wand, which Hermês generally carried in his hand, consisted of three twigs, the two uppermost of which are twined together in a knot.

(66) parted to Hadês. With this understanding, the two sons
A of Zeus separate in peace and good will. This story forms the subject of Homer's hymn on Hermês. From it we learn that Hermês and Apollôn must originally have had much that was common to both; but that, in process of time, when their characters were more distinctly defined, a separate sphere was assigned to each.

67 The most remarkable peculiarities by which Hermês is distinguished, as the god who takes an active part in the affairs of mortals, are the following:—1. He is the protector and guardian of the herds (νόμιος), which he renders a source of wealth to their owners. 2. He is the god of
B various inventions. 3. The god of heralds, being himself the herald of the gods (κήρυξ θεῶν). 4. He imparts the gift of eloquence (λόγιος, *facundus*), and is the god of commerce; and since in matters of business men too often employ cunning, falsehood, and trickery, Hermês is always ready to patronize thieves and cheats, provided they do their work cleverly, and with a sort of grace (χάρις). As the patron of trade and commercial intercourse, Hermês is also (5) the god of the roads, who protects the traveller (ἡγεμόνιος), and sometimes even throws accidental advantages (god-sends) in his way (ἕρμαιον). 6. He conducts the souls of the dead to the
C lower world (ψυχοπόμπος). 7. He is the god of gymnastics (ἐναγώνιος). In the assignment of all these offices, there is one leading idea, viz., that Hermês, the clever, active, and friendly god, is the giver of prosperity and wealth to mankind.

68 From the most remote times, Hermês was worshipped in Arcadia; and, at a very early period, throughout the whole of Greece. His altars and statues were generally erected in the streets and squares, and at the entrances of the gymnasia.

69 Hermês is represented by sculptors as a slight, but
D muscular youth. On his head he wears the shallow travelling hat, with the broad brim (πέτασος), to which wings were afterwards added, as well as to the sandals (πέδιλα), which he put on when extraordinary speed was required. These sandals bore him over land and sea with the fleetness of the wind. In his hand he holds the magic wand, with which he guides the souls of the dead, closes the eyes

10.

of the living, and again awakens them from their slum- A
bers (Il. 24, 343. Od. 24, 2, sq.). See fig. 10.

The Roman *Mercurius* (*merx*, *mercari*), who was iden- 70
tical with the Greek Hermês, was pre-eminently the god of trade and commerce.

§ 7. *Hêphaistos* [or *Hêphæstus*] (Ἥφαιστος, *Vulcanus*).

Hêphaistos, the god of fire in the ante-Homeric times, 71
was a powerful creative being, to whom divine honours were rendered at Athens, in conjunction with Athênê. But, in Greek poetry, he occupies a less dignified position. Homer, for instance, and the later poets, call him B
the son of Zeus and Hêra, or of Hêra alone (Hes. Theog. 927); but, in consequence of his ugliness and lameness (ἀμφιγυήεις, κυλλοποδίων), his mother threw him down from Olympus as soon as he was born. The marine goddesses, Thetis and Eurynomê, received the unfortunate infant in their laps, and brought him up (Il. 18, 394—405). He was afterwards re-admitted into Olympus, but, having taken his mother's part against Zeus, he was a second time hurled down from heaven, and, after whirling round and round during the whole of the day, fell at sunset on the island of Lemnos, where he was picked up, and kindly treated by the inhabitants (Il. 1, 590—594[1]).

Hêphaistos was often the laughing-stock of the gods, 72
on account of his ugliness and lameness. Once on a time, C
when Hêra was quarrelling with Zeus, Hêphaistos turned cup-bearer, and the awkward grace with which he offered the cup to Hêra, and then handed the sweet nectar to the other gods, produced a shout of "unextinguishable laughter," as they beheld him limping through the halls of Olympus (Il. 1, 571—601). For the rest, Hêphaistos was a strong and muscular figure, as beseemed a handicraftsman, who welded and fashioned iron by the help of fire. He is often represented in Homer as such an artist in metals (κλυτοτέχνης, πολύφρων, the renowned artificer, the clever, χαλκεύς, *Mulciber*, the blacksmith). His work- D
shop, which is furnished with twenty pair of bellows curi-

[1] Later writers attribute his lameness to this fall, but Homer represents him as a cripple from his birth.

(72) ously constructed, is on Olympus (Il. 18, 470[1]). Here
A he has manufactured for himself a pair of speaking and moving golden female figures, on which he leans (Il. 18, 416). He also built brazen palaces (Il. 18, 370. 1, 608) for himself and the other gods on Olympus. For Achilles he made a splendid shield (Il. 18, 478, sq.); for Diomêdês a suit of armour (Il. 8, 195). Other works of his are mentioned, Od. 7, 91. 24, 74. Il. 2, 101. 14, 238. 15, 310. 18, 376. Virgil. Æn. 8, 426, 612.

73 The wife of this god, whose beautiful works (χαρίεντα
B ἔργα) impart a charm to the life of mortals, is said in the Iliad to be Charis, but in the Odyssey she is Aphroditê. The goddess of beauty has, however, little sympathy with the rough ugly blacksmith, and lavishes all her affection on the strong and handsome Arês. Hêphaistos often acts in conjunction with Athênê, as the instructor and patron of artificers (Hymn. Hom. 19, *in Vulcanum*. Od. 6, 232), although Athênê is a deity of much higher rank.

74 Except in Lemnos (Λήμνιος) and Attica, Hêphaistos
C was very little reverenced in Greece. Later artists generally represent him as a muscular, bearded man, surrounded by the tools of his craft. His lameness is very slightly indicated.

75 The Roman *Vulcanus* (derived from the same root as *fulgeo* [by Buttmann, from *Tubal Cain*]) was originally the god of fire, but by degrees he became possessor of all the characteristics of the Greek god.

§ 8. *Aphroditê* (Ἀφροδίτη, *Venus*).

76 Aphroditê, the goddess of love, is, according to
D Homer, the daughter of Zeus and Diônê (see Zeus); or, according to another myth, which Hesiod (Theog. 190) follows, the offspring of the foam of the sea, who landed on the island of Cyprus (Ἀφρογένεια, Κυπρογένεια). Hence she has the name of Aphroditê, daughter of the foam (ἀφρός). In Homer and the later poets, she is the goddess of love and beauty, the fairest and loveliest of all the goddesses. She is represented as a being of bright and smiling countenance, who is accompanied and waited on by the

[1] His workshop was afterwards transferred by the poets to Ætna, on the Vulcanic (Lipari) islands, where he was assisted by the Cyclôpes Brontês, Steropês, Pyrakmôn, &c. (Virgil. Æn. 8, 416, sqq.)

Hôræ and Charĭtes. Her golden ornaments are brighter (76)
than the rays of the moon, and her splendid robes and A
sunny hair breathe the odour of ambrosia. In her girdle
all the charms of love and beauty are concentrated, and
her sportive mien and honeyed words allure even the
wisest (Il. 14, 215, cf. the two Homeric hymns on Aphrodītê, 3 and 6).

As the goddess of love, she enslaves both gods and men. 77
All things that have life feel her influence. This fairest
of goddesses imparts also to mortals beauty and loveliness (hence she is the goddess of marriage, γαμοστόλος, τελεσίγαμος); those, however, who resist her are compelled
to endure the severity of her anger.

Paris (or Ἀλέξανδρος), the son of the King of Troy, 78
awarded to her the prize of beauty, in preference to Hêra B
and Athênê. By her favorite Anchīsês she became the
mother of Ænēas (Aineias), to whom she gave Helena,
the "fairest of women," and for his sake she assisted the
Trojans in the Trojan war. She protects Paris, Æneas,
and Hectôr, and even herself mingles in the fight; but,
being wounded in the hand by Diomêdês, she is withdrawn
out of the battle by Arês, and conveyed in his chariot to
Olympus. Diônê, to whom she imparts her grief, offers
her all the consolation in her power; but she is mocked
by Athênê and Hêra, and even Zeus tells her that the
battle-field is not a place for her. "Rather, my child," C
says the Thunderer, "employ thyself in the pleasing
"labours of love, and leave the turmoil of the fight to
"Arês and Athênaia" (Il. 5, 311—430).

For an account of her marriage to Hêphaistos, and her 79
amour with Arês, see Hêphaistos and Arês.

Aphrodītê was originally, it would seem, an Asiatic 80
divinity, like the Syrian Astartê, one of the gods of
nature, who creates out of water all the productions of
the earth, and is therefore herself said to have been born
from the foam of the sea. The worship of this goddess
was imported from the East into Greece, where she soon
assumed the form of a Grecian divinity. She was especi- D
ally honoured in the islands, in harbours, and on the sea-
shore, e. g. in Cyprus, at Paphos, Amathus, Idalia,
&c.; at Cnidus in Caria, on the islands of Cos and
Cythêra, and on the mountain Eryx in Sicily. Hence

(80) her surnames of Κύπρις, Παφία, Ἀμαθουσία, Ἰδαλία, Κνιδία,
A Κυθέρεια, Ἐρυκίνη. As a goddess connected with the sea, she was called by the Greeks Εὔπλοια, the dispenser of prosperous voyages; and Γαληναία, the stiller of the waves.

81 There is an Asiatic myth concerning her amour with the handsome Adônis, the son of Phœnix and Alphesibœa (Phoinix and Alphesiboia). This myth has been variously treated by later writers, but the main features of the story seem to be as follows:—Adônis, a boy, or very young man, was loved by Aphrodītê, who committed him to the custody of Persephonê, the goddess of the infernal regions; but Persephonê, who also loved the youth,
B refused to restore him to the upper world. The dispute was referred to Zeus, who decided that Adônis should pass a part of the year with Aphrodītê, and the remainder with Persephonê. Another myth relates that Adônis, in the flower of his age, was slain by a wild boar, and bewailed by Aphrodītê. According to this Asiatic legend, Adônis is evidently a symbol of nature, which awakes out of her long sleep in spring (hence the story of Adônis having sprung from a myrrh tree[1]), and in autumn sinks again into the slumber of death. In commemoration of these events, the first day of the festival of Adônis was a season of mourning; and the second was celebrated with
C rejoicings and songs. The images of Aphrodītê and Adônis were carried about, together with pots of quick-growing plants, emblematical of the rapid revivification and decay of nature. These are the gardens of Adônis.

82 The later Greeks made a distinction between Aphrodītê Urania (Οὐρανία), the goddess of pure and celestial love, and Aphrodītê Pandêmos (Πάνδημος, πᾶς δῆμος), the goddess of vulgar sensuality. In Athens, e.g. she was worshipped under both these titles.

83 To Aphrodītê were consecrated all the emblems of love
D —the myrtle, the rose, the apple; and as symbols of fruitfulness—the poppy, the dove, the sparrow; and as the herald of spring—the swallow. As a goddess of the sea, she is surrounded by marine animals, such as the dolphin. The goddess of love and beauty is fond of garlands and

[1] [One myth makes him the son of Kinyras by his daughter Myrrha.]

flowers (Ἄνθεια); they consecrated to her, therefore, the A
linden-tree, the bark of which is used to tie chaplets.

By sculptors Aphrodītê is represented as a beautiful 84
woman, in the prime of life, with a longish face, languishing eyes, and a smiling mouth. One of the most beautiful and celebrated statues of her is the Medicean Venus, a figure of white marble in the Museum at Florence. (See fig. 7 and 11.)

The Roman *Venus* is, in all essential particulars, iden- 85
tical with the Aphrodītê of the Greeks. She was held in especial honour from the time of Augustus, whose family, as he pretended, was derived from her.

The companions of Aphrodītê were generally Peithô 86
(Πειθώ), the goddess of persuasion, and Himerôs (Ἵμερος) B
and Pothos (Πόθος), personifications of the passion of love. All these beings owed their existence to the imagination of the poets. Erôs, on the contrary, the god of love, and son of Aphrodītê by Arês, was the living, breathing embodiment of the popular belief.

§ 9. *Erôs* (Ἔρως, Ἔρος, *Amor*, *Cupīdo*).

Erôs is not mentioned by Homer, who ascribes the 87
power of exciting love to Aphrodītê alone. Hesiod, how- C
ever, speaks of him as one of the most ancient of the gods, the power by which the parts which compose the fabric of the world were combined. First of all was Chaos, then the broad Earth and Tartaros, and Erôs, the fairest of the immortal gods. This ancient god of nature was worshipped at Thespiæ in Bœotia, where the Erôtidia were celebrated in his honour once in five years; but he is a very different being from the son of Aphrodītê and Arês, who is indebted, as we have said, for his ex-
istence to the glowing imagination of the poets. He is D
represented as a handsome boy, verging on the age of puberty, full of trickery and mischief; his greatest delight being to pierce the hearts of gods and men with his arrows. Neither Zeus, the lord of the universe, nor his mother, is safe from his assaults. In heaven and earth, in the sea and the lower world, he reigns supreme as the all-conquering god (cf. Soph. Antig. 75, sqq.). He is borne aloft on golden pinions, armed with a bow and

(87) arrows, which he carries in a golden quiver. Whoever is
A pierced with his shafts, becomes instantly sensible of the pangs and raptures of love.

88 The sacred band of the Theban youths was consecrated to Erôs. In Athens he was honoured as the deliverer of the city, because the two youthful friends, Harmodios and Aristogeitôn, had put an end to the tyranny of the Pisistratĭdæ. Erôs therefore is the god of friendship, as well as of love. For this reason sacrifices were offered to him by the Lacedæmonians and Cretans before a battle, as the god to whose influence they ascribed that friendly intercourse between the old and the young, which was considered the best security for peace at home and discipline in the army.

89 In the later Greek and in the Roman times, men as-
B signed to Erôs a numerous body of brethren and companions, the Erôtes, Amores. They gave him also an Anterôs (Ἀντέρως), or reciprocal love, whose sportive gambols promoted the growth of his elder brother. Erôs is frequently mentioned in connexion with Psychê (Ψυχή), the personification of the human soul, a creature of the later Grecian times. He is either united to her in the closest bonds of affection, or torments her with his waywardness. The last of these conditions is represented by a butterfly, which Erôs holds over a torch, or plucks off
C its wings. This intercourse of Erôs and Psychê has been made the subject of a tender and elegant story by Apulejus, a poet who flourished in the time of the Roman emperors[1]. In the writings of the philosophers, e.g. Plato's Symposium, Erôs is a mighty dæmon, who purifies the human soul (Psychê), and thus renders it capable of virtue, and consequently of happiness.

[1] Once on a time a king had three daughters, the youngest and fairest of whom was called Psychê. This maiden was loved by Erôs, who conveyed her to a solitary spot, where they were united in the bonds of love, although the god remained invisible to the mortal eyes of his mistress. He had strictly forbidden her either to ask for a sight of his face, or to reveal their intercourse to any one; but, in an evil hour, the importunities of her envious sisters wrung from her her secret. As a punishment for her disobedience, she was abandoned by her lover, in search of whom she wandered over the wide earth in pain, and sorrow, and peril. At length, after years of suffering, her offence was expiated, and Psychê, reunited to Erôs, became an immortal being. Their daughter's name is Happiness.

Another friend and companion of Erôs is Hymên or 90
Hymenaios (Ὑμήν, Ὑμέναιος, *Hymenæus*), the god of A
marriage, who is invoked in the Bridal-song or Hymenæus. Hence he is called the son of Apollôn and the Muse Kalliopê. Most of the narratives, which profess to explain why he is thus invoked, ascribe it to the fact, that he was in the habit of rescuing maidens who had been carried off by pirates, and was therefore praised in the hymns sung at their bridal. This myth has reference to the times when it was the practice of the Greeks to carry off their brides by force. Hymên is represented by sculptors as older than Erôs.

There are two distinct embodiments of Erôs. In the 91
more ancient of these he appears as a well-grown boy, in B
the other as a pretty child.

§ 10. *Arês* (Ἄρης, *Mars*).

Arês, the son of Zeus and Hêra (Hes. Theog. 922), 92
is represented in Homer as the fierce god of war, who delights in the din of battle and the groans of the dying. To him it is of little moment on which side he fights (ἀλλοπρόσαλλος, Il. 5, 831), provided he has an opportunity of gratifying his passion for slaughter. With a loud and terrible shout he scales the walls of the city, and destruction overwhelms its ill-fated inhabitants. His ferocity C
renders him odious to Zeus (Il. 5, 888), and the enemy of Athêna, the patroness of regular warfare. Through her instrumentality he is wounded by Diomêdês so severely, that he cries out as loudly as nine hundred, yea, as one thousand warriors, when they shout to the battle (Il. 5, 765, 856. 15, 125, sqq.; 20, 69. 21, 400, sqq.). When he goes forth armed to the field, he is attended by Deimos and Phobos (Δεῖμος, Φόβος), Fear and Terrour, Eris (Ἔρις), the stirrer up of strife (Il. 4, 440), and Enyô (Ἐνυώ), the murderous, city-destroying goddess of war (Il. 5, 592). Hence he is called Ἐνυάλιος (Il. 2, 651).

The first mention of Arês, as one who fights in a nobler 93
cause, is in the Homeric hymns, where he is called the D
bulwark of Olympus, father of hard-won and glorious victory, and champion of Themis, the right. (Hom. Hymn. 8, *in Martem.*)

94 The children of Arês and Aphroditê, are Deimos
A and Phobos, Erôs and Anterôs, and Harmonia, concord. The story of the intercourse between the god of war and the goddess of beauty, seems to have originated in the tradition of an earlier age, when both were worshipped as divinities of nature. Arês, in those days, was a fructifying, chthonic (subterranean) power, the author of destruction, as well as of blessing. In this character, but more especially with reference to his destructive qualities, he was worshipt in days of yore in the land
B of Thebes. As war and pestilence, the heaviest calamities that can fall on mankind, are of his sending, and as these are more common in the world than peace and health, the destructive side of his character developed itself more fully than the beneficent, and he became the god of war. In Sophocles he is also called the sender of the pestilence (Soph. Œd. Tyrann. 185). To the old traditionary notion of Arês, the god of nature, we may probably also refer the myth of Otos and Ephialtês, who kept him in chains in a brazen vessel for thirteen months, at the end of which time he was liberated by Hermês (Il. 5, 385).

95 Generally speaking, Arês found but little reverence in
C Greece (Od. 8, 361). According to Homer, his dwelling was in the country of the Thracians, evidently because that savage people delighted in war. Among the Romans, *Mars* or *Mamers* was one of the principal gods. He belonged to the tutelary divinities, or *Lares* of the people, and had many temples and festivals. The month of March (*Martius*), with which the year began in the old calendar of Romulus, was consecrated to him. At the feast, which was celebrated in this month, his priests, the Salii, marched through the city in all the pomp of warlike array, with songs and dances.

96 In Greece, where Arês was little more than an abstract
D idea, attempts were rarely made to represent him in a bodily form; whilst at Rome, on the contrary, statues of him were very common. He is represented as a strongly-built, youngish man, generally naked, with a helmet on his head.

§ 11. *Hestia* (Ἑστία, Ἱστίη, *Vesta*).

Hestia, the goddess of the hearth and its fire, is not 97
mentioned as a divinity either in the Iliad or Odyssey. A
The first notice of her is in Hesiod (Theog. 453) and the Homeric hymns, which were written, we know, long after Homer's time. She was the daughter of Kronos and Rhêa, and the eldest or (according to other ancient authorities) the youngest of the children of Kronos. It is still a disputed question, whether this goddess was worshipped in the primitive times of Greece, or whether she owed her existence to the poets of an age subsequent to Homer. According to one of the Homeric hymns, Posei- B
dôn and Apollôn were suitors for her hand; but Hestia swore, by the head of Zeus, that she would always remain unmarried; and, as a reward for this self-denial, the Thunderer decreed that her place should ever be in the centre of the house, beside the hearth, and in all temples. The hearth is the rallying point around which the members of the family assemble. Hestia therefore is the goddess of domestic harmony, as well as the protectress of the house. Sacrifices are offered on the hearth: to Hestia, therefore, is entrusted the guardianship of the sacred fire. For libations were offered to her at the beginning C
and end of every sacrificial feast, and divine honours rendered in the temples of all the gods. For the same reason she is often associated with Hermês, the inventor of sacrifices (Hom. Hymn. 3, *in Venerem* 22—32, and Hymn. 29, *in Vestam*).

Exiles and suppliants sat by the hearth: Hestia, there- 98
fore, in conjunction with Zeus, was the especial protectress of the persecuted and helpless. She was also, with Zeus, the avenger of perjury; because men swore by Zeus at the hearth and the hospitable board (Hom. Od. 14, 158).

The city and the state are, so to speak, only larger 99
families. In the senate-house, therefore, or Prytanēum, D
as the central point of the state, Hestia had her separate altar with a hearth, the eternal fire of which was watched day and night by virgins. Consequently she was the emblem of political harmony, a common country, and a common worship.

100 In this last character, as guardian of the state, the
A Roman *Vesta* was also deemed worthy of the highest honours. In her temple burnt a perpetual fire, which was watched unceasingly by the Vestal Virgins. These priestesses enjoyed many important privileges, and were held in the highest estimation by the people; but any of them who violated their vow of chastity, were buried alive (Liv. 26, 27. 28, 11. 8, 15, 22, 57. 5, 52).

101 By sculptors Hêra is represented as a woman of lofty stature and dignified presence, with distinct, but not very expressive features.

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102 Among the Olympic gods, we may also reckon those
B deities who have a sort of subordinate claim to that title, either as servants in the halls of Olympus, or beings possessing some of the qualities of the higher order of divinities. Such, for example, were the goddesses of fate, the gods of the weather, &c.

§ 12. *Moira* (Μοῖρα, *Parca*).

103 The word *μοῖρα* signifies literally a part, i. e. the portion of life allotted to a man (*μοῖρα βιότοιο*, Il. 4, 170), that is to say, the time of his continuance on earth, the fortune which awaits him there, and the hour of his death (*θάνατος καὶ μοῖρα*, Il. 3, 101, *μοῖρ' ὀλοὴ θανάτοιο*, Od.
C 100). This idea was personified by the poets under the name of Moira, the goddess of Fate. In our account of Zeus, we mentioned the relation in which Moira stood to that deity, namely, that sometimes she was represented as subject to his power, sometimes as exercising unlimited control over all the gods of Olympus. Accordingly, as she was regarded in one or the other of these points of view, men either looked upon her as a blind inexorable power, or sought, by prayer to the gods, to avert her evil
D influence. In Homer Moira generally appears as an individual, although there are many instances in which the word is used in the plural number, e. g. Μοῖραι (Il. 24, 49), or Κατακλῶθες (the spinners, Od. 7, 197), who spin the thread of man's destiny (cf. Il. 24, 209[1]). Hesiod was

[1] This expression, "spinning the thread of destiny," is used with reference to the other gods, as well as Moira, e.g. Od. 3, 208, *ἀλλ' οὔ μοι τοιοῦτον ἐπέκλωσαν θεοὶ ὄλβον*. Cf. Od. i. 17.

the first who spoke of three Moiræ under the names of (103)
Klôthô, the weaver; Lachesis, the directress of the A
lot; and Atropos, the inevitable. All three were daughters of Night (Νύξ), or perhaps of Zeus and Themis. They were represented either with sceptres in their hands, as goddesses who governed the world, or with distaffs and shears to spin and cut short the thread of life. In the last of these characters, they have a natural connexion with the divinities who preside over birth and death. They sing (i. e. predict) the future fate of mortals before their birth (Ovid. Metam. 8, 452, sqq. Hor. Carm. Sæcul. 25). The poets sometimes describe the Moiræ as ugly old women; but by sculptors they are represented as virgins of a stern and forbidding aspect. Later artists have B
drawn Klôthô with a spindle in her hand; Lachesis points out on the globe the destiny of its inhabitants, or holds in her hand a roll of paper, on which history is written; whilst Atropos severs the thread, holds in her hand a pair of scales, or points out the hour of death on the dial.

The idea of Αἶσα in Homer is nearly the same as that 104
of Moira, this word having also originally signified part, C
and been turned into a personification of fate by the poets. Like Moira, she spins the thread at the birth of mortals. But this being always remained, even more than Moira, a mere personification without life.

Another personification introduced after Homer's time was—

§ 13. *Tyché* (Τύχη, *Fors*, *Fortuna*),

The goddess of accident and luck, who holds in her 105
hands the helm of life. As the giver of good fortune, she bears the horn of Amaltheia (or Amalthēa), the symbol of plenty, or carries in her arms Plūtus, Πλοῦτος (riches), and is called Τύχη ἀγαθή (*bona Fortuna*).

Among the Romans *Fortuna* was a very ancient god- 106
dess, who exercised unlimited control over the fortunes D
of individuals, as well as of cities and states (hence her surnames of *publica*, *virilis*, *virginalis*, *muliebris*; *regina* and *conservatrix*). As sovereign ruler of the world, she is represented in a mantle studded with stars, with a crown on her head, and a sceptre and oar in her hands.

§ 14. *Nemesis* (Νέμεσις).

107 This goddess, a daughter of Night (Hes. Theog. 223),
A was also one of the divinities connected with destiny. The word νέμεσις (from νέμω, to distribute) signifies literally a parcelling out of the portion due to each person: the personified Nemesis is therefore a goddess who distributes weal and woe according to the rules of justice. The chief distinction between this deity and Moiræ is, that the latter fixes the destiny of men before their birth, whereas Nemesis rewards or punishes them for the deeds which they have done. She more frequently, however, appears as an avenging than a beneficent power, being generally employed in teaching presumptuous mortals the painful lesson, that unmixed happiness belongs only to
B the gods. She is represented as a virgin of stern aspect, holding her robe before her breast with her bent arm, and looking down into her bosom with a self-scrutinizing glance. Her ordinary attributes are the bridle, the sword, and the whip.

108 This goddess had an old temple in the Attic Dêmos of Rhamnus; hence her surname of Rhamnusia. The Rhamnusian Nemesis was afterwards confounded with Adrasteia (from διδράσκω), the goddess from whom
C there is no means of escaping. Originally, however, Adrasteia, to whom a temple is said to have been dedicated by Adrastus in Asia Minor, near Cyzicus (cf. Il. 2, 828, sqq.), was a personage altogether different from Nemesis, and rather resembling the Phrygian Rhea Kybelê (Cybelê).

15. *Atê* (Ἄτη).

109 The word ἄτη signifies that infatuation or perversion of
D the understanding which leads men to sin. In Homer it generally expresses merely an idea, that the gods themselves are the occasion of this perversion, and its consequent guilt and misery. In many places, however, Atê is personified as a being who bewilders the understanding of Zeus as well as men (Il. 19, 91, sq.; 9, 505). Indignant at this aggression, Zeus banishes Atê from Olympus, and in her fall she alights on the works of men (Il. 19, 126,

sq.). In Homer she is "the mighty" (σθεναρή), the (109)
swift-footed (ἀρτίπος), the eldest daughter of Zeus (πρέσβα A
Διὸς θυγάτηρ): Hesiod calls her the daughter of Eris (Theog. 230). In the tragic poets, Atê is nearly the same as Nemesis and Dikê: the inflictor of merited punishment on the guilty.

16. *Dikê* (Δίκη).

Dikê (justice) is, according to Hesiod, the daughter 110
of Zeus and Themis, one of the Hôræ (Theog. 901), the protectress of the just, and the enemy of injustice and wrong. When a judge passes an unjust sentence, she comes to the throne of Zeus with her complaint (Hes. Opp. 256). Hence she is named the assessor (πάρεδρος, B
ξύνεδρος) of Zeus (Soph. Œd. Col. 1377). As the protectress of the just, she brings rest and peace to mankind; her daughter, therefore, is called in Pindar Hêsychia (tranquillity), and in Hesiod her sisters are Eunomia and Eirênê (justice and peace). She pursues the wicked, plunges into their breasts the sword which Aisa (104) has whetted, and, at length, brings on the Poinê (punishment), although it may perchance be slow in reaching them. And as she punishes the evil, so also does she reward those who persevere in the way of uprightness.

17. *Themis* (Θέμις, ιδος, Att. ιτος, Ep. ιστος).

Themis (law, from θέω=τίθημι), the goddess of law 111
and order, is represented in Homer as a divine being, C
who, in conjunction with Zeus, protects the right, and summons and dissolves the assemblies of men (Od. 2, 68). Her peculiar office, however, is to restore peace in Olympus, and check every indication of disaffection among the gods. She is the counsellor and auxiliary of Zeus (εὔβουλος, σώτειρα), and, like Dikê, is often called his assessor. Hesiod calls her the daughter of Uranos and Gê, a female Titan, the wife of Zeus, and mother by him of the Hôræ and Moiræ (Theog. 135, 901). She is the coadjutrix of Zeus in the organization of the universe; and as his statutes (Διὸς μεγάλοιο θέμιστες) are proclaimed by oracles, she is also represented as endued with those pro-

(111) phetic powers (*fatidĭca*, Ovid. Met. 1, 321), which, before
A the time of Apollôn, were possessed by the oracle of Delphi. Themis had temples in different parts of Greece. Her usual attributes are the balance and the cornucopia.

18. *The Muses* (Μοῦσα, Μοῦσαι, *Musa, Camēnæ*).

112 The Muses were originally the goddesses of song. Homer speaks of them in the plural as well as the singular, but without mentioning their number, except in one place (Od. 24, 60), where he states it to be nine. This passage, however, was written subsequently to the
B rest of Homer's poetry. The first notice of the nine Muses, with their respective names, is found in Hesiod (Theog. 77). Their names were Kleiô (Κλειώ, *Clio*), the recorder; Euterpê (Εὐτέρπη), the delighter; Thaleia (Θάλεια, *Thalia*), the blooming; Melpomenê (Μελπομένη), the Muse of song; Terpsichorê (Τερψιχόρη), she who delights in the dance; Eratô (Ἐρατώ), the Muse of love; Polymnia (Πολύμνια), she who is rich in hymns; Urania (Οὐρανία), the celestial; Kalliopê (Καλλιόπη), the melodious. They are the daughters of Zeus
C and Mnemosynê. In Hesiod the Muses are the patronesses of the dance as well as the song; but in Homer they are represented only as the goddesses of music, whose melodious voices resound through the halls of Olympus during the banquets of the gods, and who impart to minstrels the gift of song, and suggest to them the subjects of their glowing verse. For this reason they were especially invoked by singers and poets, who were said to be their favorites and their children. But dearly as they loved the bard, they yet brooked no rivalry; for we are told that Thamyris, who presumed to contend with them, was deprived of his voice, and smitten with blindness as a punishment for his audacity (Il. 2, 594, sqq.).

113 The Muses in the olden time were Nymphs, to whom
D the fountains, grottoes, and groves were sacred. They were first worshipped by that tribe of the Thracians which migrated from Pieria to Mount Helikôn in Bœotia. In this region the fountains Aganippê and Hippokrênê were consecrated to them; and here the festival

of the Muses was celebrated by the Thespians. From (113)
Helikôn their worship spread to other localities. Their A
favorite haunts were the mountains Leibethron and Parnassus, at the foot of which was the sacred fountain of Kastalia, not far from Delphi. By degrees their worship spread over the whole of Greece. According to the localities in which they were worshipped, they were called *Pierides*, *Pimpleïdes*, *Heliconiades*, *Thespiades*, *Parnassides*, *Castalides*. The names and number of the Muses, as given by Hesiod, were not however universally recognized, for we hear of three: Meletê (Μελέτη, thought), Mnêmê (Μνήμη, memory), and Aoidê (Ἀοιδή, song); four, seven, and eight. At a later period the circle of their duties was extended, and they became the patronesses of every branch of art and science. The attributes B
of each were in accordance with the character assigned to her. Kalliopê, the goddess of Epic poetry, was represented with writing tablets and stylus; Euterpê, the goddess of lyric song, with a flute; Melpomenê, the Muse of tragedy, with a mask in her hand, and a wreath of ivy round her head; Eratô, the Muse of amorous poetry; Polymnia, the goddess of the hymn; and Thaleia, the Muse of comedy and the satyric drama, with a comic mask, shepherd's crook, and wreath of ivy; Terpsichorê, the Muse of the dance, with the lyre; Kleiô, the Muse of history, with a roll of paper; Urania, the Muse of astronomy, with the globe.

Apollo, as the god of music and patron of singers, is 114
the leader of the Muses (Musagetês, Μουσαγέτης). The C
representation of tragedies at the festivals of Dionȳsos, connects them also with the worship of that god.

By the Romans the Muses were called *Camēnæ*, *Ca-* 115
mesæ, *Carmentes*, the singers and prophetesses (from *cano*). These *Camēnæ* were originally Italian nymphs, who were afterwards confounded with the Muses of the Grecian mythology.

§ 19. *Charis*, *Charĭtes* (Χάρις, ιτος, *Gratiæ*, the Graces).

The Charĭtes, daughters of Zeus and Hêra, or Eury- 116
nomê (the wide-ruling, Hes. Theog. 907), or of Hêlios D
and Aiglê (splendour), are the goddesses who preside

(116) over the charms of social life, the union of individuals in
A political communities (hence their mother is also called Eunomia), and the unrestrained joviality of the banquet. In Homer's Iliad Charis is the wife of Hêphaistos (18, 382: Hesiod calls her Aglaia), whilst in the Odyssey his consort is said to be Aphrodītê (see Hêphaistos). In another passage of the Iliad, Homer speaks of the Charites in the plural number, and makes Hêra promise one of the younger graces (Pasithea) to the god of sleep. Hesiod (Theog. 907) speaks of three Charĭtes: Euphrosŭnê (festive delight), Aglaia (festive splendour), and
B Thalĭa (flourishing good fortune). All the social enjoyments of men—the dance, the song, the feast—are rendered more delightful by the combined influence of these three sisters: "even the gods themselves deem their attendance indispensable, when they thread the mazes of the merry dance, or recline at the festive board" (Pindar). Wherever mortals assemble for purposes of innocent social enjoyment, there are present the dance and song-loving Charĭtes. From them the arts derive their highest excellence. Charis, therefore, is said to be the wife of Hêphaistos, and the Charĭtes dwell in peace and amity
C with the Muses, the goddesses of song. They are the coadjutors of Hermês and Peithô (persuasion), for eloquence without grace produces very little effect. Without grace, too, the triumphs of beauty are imperfect and short-lived. The Charĭtes, therefore, are the inseparable companions and handmaids of Aphrodītê. The Charĭtes act also in concert with the Hôræ, but each in their own sphere. The Hôræ place at our disposal the gifts of nature, which the Charites teach us to enjoy. In Hesiod the Hôræ crown Pandôra with the blossoms of spring, whilst the Charĭtes hang chains of gold about her neck: the former pluck the flowers, which the latter weave into garlands.

117 Eteoklês is said to have been the first who introduced
D the worship of the Charĭtes into Greece. From Orchomenus in Bœotia, where it was first established, it gradually extended itself to the rest of Greece. In the district of Helikôn they shared divine honours with the Muses. The Spartans worshipped only two Charĭtes, Klêta and Phaenna, who were called by the Athenians

Auxô and Hêgemonê. These Athenian Charĭtes seem (117)
to have been originally goddesses of the weather, like the A
Horæ, Auxô, Thallô, Karpô, and Pandrosos, the goddess of dew. It is most probable that, in very ancient times, the Charĭtes were goddesses of nature, scarcely distinguishable from the Hôræ, but that afterwards their agency was transferred to the affairs of human life. They are generally represented as a group of three virgins, unencumbered with drapery, but with countenances expressive of maidenly modesty, ingenuousness, and good humour. Their attributes are musical instruments, or myrtles, roses, and dice.

§ 20. *Hôræ* (Ὧραι, *Horæ*).

In Homer, the Hôræ, the fair-haired blooming god- 118
desses of the weather, are the servants of Zeus (Διὸς B
Ὧραι, Od. 24, 344) and the portresses of Olympus, who open and close its gates, and send rain and sunshine, heat and cold, to render the earth fruitful. As this fertility is the result of the regular succession of spring, summer, autumn, and winter, the Hôræ are preeminently the goddesses of the seasons, although the word ὥρα in its original meaning, is used to indicate the different portions of the day and of human life, as well as of the year, but more especially those periods in which the fruit blossoms, attains its full size and ripens (spring, youth, autumn). The Hôræ are closely connected with C
Zeus, because all atmospheric changes are the result of his will: but Hesiod was the first poet (Theog. 901, sqq.) who called them the daughters of Zeus and Themis, and gave them the names of Eunomia (Legality), Dikê (Justice), and Eirênê (Peace), a proof that he considered them something more than mere goddesses of the weather, although this continued to be their distinguishing characteristic.

The usual number of the Hôræ is three, because the 119
Greeks reckoned only three seasons of the year,—spring, D
summer, and winter: a fourth Hôra was afterwards added, but originally there were in all probability only two. At Athens they worshipped Thallô (Θαλλώ from θάλλω), the goddess who makes the vegetable world start into

(119) life in the spring, and Karpô (Καρπώ from καρπός) the
A summer Hôra, who ripens the fruits. The first of these watches also over the cradle of the infant; the other brings him to man's estate. To their care, therefore, were confided Hêra, Hermês, and Dionȳsos. Mankind are also indebted to them for the accomplishment of their wishes, their works gradually advancing towards maturity, as the Hôræ revolve in their mystic dance.

§ 21. *Hyădes* (Ὑάς, άδος, *Hyades*).

120 The Hyădes, or goddesses of rain, are a constellation
B in the head of the Bull, at the rising of which, simultaneously with that of the sun, the stormy, rainy season sets in (*tristes, pluviæ*, Virg. Æn. 1, 744. Horat. Od. 1, 3, 14). Consequently they are closely connected with Zeus Dôdônaios, who, as the god of the sky, sends rain upon earth, and is therefore called Ὕης, the rainy god. Diônê, who was worshipped at Dôdôna as the wife of Zeus, was also called Ὑάς. As nymphs of Dôdôna, the Hyades were the nurses of Zeus. They are also said to have brought up Dionȳsos, from whose surname of Ὕης,
C they were afterwards called the Nysæan Nymphs. For these services they were placed by Zeus among the constellations. Their numbers, as well as their names and origin, are variously reported. Some writers make them only two, but their usual number is seven. Hesiod mentions five Hyades: Phaisylê, Korônis, Kleeia, Phaiô, and Eudôrê. These we are told were the offspring of Atlas and Aithra (or Pleïonê), or of Okeanos, or of Melisseus (the honey-man), because sweet nourishment is derived from them.

§ 22. *Pleiădes* (Πλειάδες, Πελειάδες, *Pliades*).

121 The Pleiădes were also daughters of Atlas[1] and
D Aithra, or Pleïonê, and consequently the sisters of the

[1] Atlas is called the father of the Pleiades, because they set in the West, where he is generally supposed to reside. For the same reason Kalypsô (the hider), is called his daughter by Homer (Od. 1, 52). He is the son of Japetos and Klymenê, of the race of the Titans. "He knows all the fathomless depths of the ocean, and

Hyădes. They are the seven stars, the constellation (121)
favorable to navigation (from πλέω), for with their rising A
commences the season of gentle breezes and tranquil
seas; and when they sink into the ocean, the hurricane
is let loose, the sea rises, and the mariner remains in
port. Six of these stars are visible, and the seventh in-
visible: hence the story of the seventh Pleiad having
hidden herself for very shame, because she alone of all
the sisters had contracted a marriage with a mortal.
They killed themselves for grief at the loss of their
sisters, the Hyădes, and were placed among the constella-
tions; or, according to another myth, they were per- B
secuted for five months by the gigantic Bœotian hunter
Oriôn, and at the end of that time were changed at
their own request into doves (πελειάδες) and sub-
sequently into stars. This last myth, which had its
origin in Bœotia, was founded on the fact of the con-
stellation Oriôn being five months of the year in the
neighbourhood of the Pleiădes. In very ancient times,
the Pleiădes, like the Hyădes, had probably some con-
nexion with the Dôdônæan Zeus. At Dôdôna, the C
priestesses of Zeus were called Πελειάδες, and doves were
the prophetic birds which declared his will to mortals.
Homer also tells us (Od. 12, 59, sqq.) that doves bring
the ambrosia to Zeus; but that one of them was killed
by coming into contact with one of the 'Erratic rocks'

holds in his hand the mighty pillars, which surround (ἀμφὶς ἔχουσιν) and sustain the earth and the heavens." Od. 1, 1. The meaning of this last expression is, that Atlas, at once a god and a mountain (like the river-gods), is represented as a chain of hills, encircling the earth, and sustaining the heavens on the summits of its loftiest peaks (pillars). His foot is in the depths of the sea, with which he is therefore said to be intimately acquainted; and, like the marine deities, he is called ὀλοόφρων. According to Hesiod (Theog. 517), Atlas, as a punishment for the part which he took in the Titanic war, was condemned to bear up the heavens with his head and unwearied arms. No sooner was Atlas personified, than it became necessary to find him a settled dwelling-place. His habitation, therefore, was fixed in the West, where he possessed flocks and herds, and beautiful gardens, called the Gardens of the Hesperides. He was afterwards turned into the African mountain Atlas. Modern commentators have considered him the representative of a sagacious and adventurous maritime people.

(121) (πλαγκταὶ πετραί, Od. 12, 60). This myth has of course
A reference to the constellation of the Pleiădes, from which one star is wanting.

122 Various names have been given to the Pleiădes. The most common are Alkyonê (the king-fisher, because this bird hatches her young in spring, when the Pleiădes rise, and the mariner again ventures to sea), Meropê (the child of man), Kelainô (the black, probably from the dark rain-clouds), Elektra (the shining), Steropê (the lightning), Taÿgĕtê and Maia. The two last names indicate a connexion with the Peloponnesus. Taÿgetos was a mountain of Laconia, and Maia an Arcadian goddess,
B the mother of Hermês. Most of the myths concerning the Pleiădes have an Arcadian origin[1]. The knowledge which the Greeks possessed of the constellations in general, was exceedingly circumscribed. The Zodiac, with its twelve signs, was a comparatively modern discovery.

§ 23. *Iris* (Ἶρις, ιδος).

123 Iris, the daughter of Thaumas (θαῦμα, the miracle),
C and Electra (splendour. Hes. Theog. 265), is the goddess of the rainbow, which seems to connect earth with heaven; she is therefore peculiarly the messenger of the gods to mortals. Her office, however, is not confined to the earth, but extends also to the sea and the lower world (Il. 24, 78. Hesiod. Theog. 784, sqq. Virgil, Æn. 9, 803). She is employed principally by Zeus and Hêra. When charged with a message, she spreads her golden wings, and, driven by the north wind, descends from the clouds as swiftly as the falling snow or the hail (Il. 15,
D 170). Later poets represent her as the messenger and handmaid of Hêra alone (Ovid, Met. 1, 270. 14, 85. Virg. Æn. 5, 506. 4, 693). She differs from Hermês in being simply a bearer of messages, whereas Hermês is

[1] Besides the Hyădes, Pleiădes, and Orīôn, Homer speaks of Heôsphoros (Ἑωσφόρος), the morning star, or herald of the dawn (Il. 23, 226. Od. 13, 93). He is called also Hesperus (Ἕσπερος), the evening star, when it shines in the evening (Il. 22, 318). Seirios (Sirius, the burning dog-star), the hound of Orīôn (Il. 22, 26, sq.). Arktos, the bear, called also the Wain, and Boôtês or Arktophŭlax, the bear-ward (Il. 18, 486. Od. 5, 272).

employed to execute as well as to announce the com- (123)
mands of Zeus (see Hermês). Sometimes, however, she A
voluntarily offers advice or renders assistance to mortals (Il. 23, 198, sqq., 15, 201. 24, 96. 5, 353). In her statues, as well as on vases and relievos, Iris is represented as a winged figure, generally with a pitcher in her hand, because it was supposed that she conveyed the water to the clouds.

§ 24. *Hêlios* (Ἥλιος, Ἡέλιος, *Sol*).

Hêlios, the god of the sun, is the son of the Titan 124
Hyperîôn (hence his name of Ὑπεριονίδης, or sometimes B
Ὑπερίων), and the Titaness Theia (Hes. Theog. 371, sqq.). With reference, therefore, to both his parents, he is often called Titan. His golden chariot, with its fire-breathing horses, performs its journey daily from morn to eve, to give light to gods and men. In the morning, he rises from the eastern ocean (λίμνη, Od. 3, 1, a tranquil creek of the ocean stream), at mid-day he reaches the middle of heaven, and at eventide stables his wearied horses beneath the western wave. The first notice of the chariot and horses of Hêlios occurs in the Homeric hymns. Homer and Hesiod supposed that, during the C
night, the sun traversed the ocean which surrounds the earth, so as to re-appear in the East in the morning: and later poets have imagined that, in the hours of darkness, Hêlios sailed in a golden boat, the work of Hêphaistos, around the northern half of the earth to the East, where he had a splendid palace. (For a highly poetical description of the palace of the sun, as well as of his chariot, and the preparations for his journey, see Ovid, Met. ii. 1, sq. in the story of Phaethôn.) He had afterwards a palace in the West.

Hêlios (πανδερκής, the all-seeing) sees and hears all 125
things (Il. 3, 277. Od. 11, 109). His rays penetrate D
to the darkest corners of the earth, and bring every secret to light. He is therefore invoked by men as a witness to the truth of their protestations and oaths. Dêmêtêr, after searching in vain for her lost daughter, at last applied to Hêlios for information.

On the island of Thrinakia Hêlios had seven herds of 126

(126) oxen, and the same number of flocks of sheep: fifty oxen
A and fifty sheep in each herd and flock (Od. 12, 127, sq.). He possessed therefore 350 head of each sort. This account of the herds and flocks of Hêlios, was perhaps originally a figurative description of the year, which, in ancient times, consisted of 354 days. Wherever Hêlios was worshipt, the beasts consecrated to him were generally either white or of a reddish colour. The herds and flocks on Thrinakia were tended by the daughters of the sun, Phaethūsa (φάος, light), and Lampetia (λάμ-
B πω, to shine). When the companions of Odysseus slaughtered the sacred oxen, Zeus, on the complaint of Hêlios, who had received information of the outrage from Lampetia, destroyed them all (Od. 12, 374. cf. 1, 7).

127 Besides these daughters, Hêlios had two children by Persê or Persêïs, viz. Aiêtês (Æêtês), the sorcerer king who dwelt in the East (Αἶα=γαῖα, which was afterwards supposed to be Kolchis), and Kirkê [Circê] (from κιρνάω, misceo), the enchantress of the island of Aia. By Klymenê he had Phaethôn[1] (Φαέθων), who, when he arrived at man's estate, sought the palace of his father, and demanded permission to drive the sun's chariot for a
C single day. No mortal arm, however, could restrain the fiery steeds of Hêlios; and the chariot, in its wild course, was approaching so near to the earth, as to threaten all nature with a conflagration, when Phaethôn, struck by the unerring thunderbolt of Zeus, fell headlong into the river Eridănus. His sisters, the Hêliădes or Phaethontĭdes, who bewailed his fate, were turned into alders or poplars, and their tears into amber[2] (ἤλεκτρον). Ovid, Met. 2, 1, sq.

128 The epithets of Hêlios are ἀκάμας, the indefatigable;
D ἠλέκτωρ, φαέθων, παμφανόων, φαεσίμβροτος, the god who gives light to mortals, τερψίμβροτος, the delighter of mortals. The name of Φοῖβος, the pure, was not given to him until he became identified with Apollôn. The

[1] Phaethôn, originally a surname of Hêlios himself (Od. 5, 479), afterwards became the proper name of a person. For similar instances, see Kallistô, under the head of Artemis.

[2] Amber is mentioned in the myth in connexion with the god of the sun, on account of the similarity between the words ἤλεκτρον and ἠλέκτωρ (Il. 6, 513).

first amalgamation of the all-seeing god of the sun with A
the omniscient prophet Apollôn, occurs in Euripides.

Hêlios was worshipped in different parts of Greece, e. g. 129
at Corinth, Argos in Elis, and especially in the island of Rhodes. The cock, as the herald of the morn, was sacred to him, and white beasts (horses among the rest) were most frequently offered on his altars. He is generally represented as clothed, sitting in his chariot, and guiding the horses with his whip. His face is somewhat fuller than that of Apollôn.

§ 25. *Selênê* (Σελήνη, Μήνη, *Luna*[1]).

Selênê, the goddess of the moon, is the daughter of 130
Hyperîôn and Theia, sister of Hêlios and Eôs, and B
one of the family of the Titans (Τιτηνίς, *Titania*). There is no mention of her as a goddess either in the Iliad or Odyssey; but we possess a Homeric hymn to Selênê, in which she is described as the white-armed, fair-haired goddess, with long wings, and adorned with a golden diadem. After she has bathed her stately form in the ocean, and clothed her limbs in glittering raiment, she ascends her chariot and mounts to heaven, that she may illumine the earth with her gentle beams. The chariot is drawn by white horses, mules, or cows; for in Homer the cow is the symbol of the half-moon.

Selênê is the subject of very few myths, her connexion 131
with Endymiôn being almost the only tradition respect- C
ing her which the poets have thought it worth while to adopt and embellish. The scene of this myth is laid partly in Elis and partly in Caria. In Elis, where the Olympic games were celebrated, he is called the son of King Aethlius (ἄεθλος), and the father of fifty daughters by Selênê. These daughters represent the fifty months which compose an Olympiad. After the death of his father, Endymiôn, as the poets relate, migrated to Caria; or, according to other authorities, he was a Carian hunter or shepherd. He sleeps an eternal sleep in a cave of Mount

[1] Σελήνη has the same signification as σέλας, brightness. The poets pretended that Μήνη was the term used by mortals, and Σελήνη that employed by the gods, i. e. the former was the ordinary, and the latter the poetical word.

(131) Latmus, and nightly Selênê descends from heaven and
A takes her place beside the blooming youth. In this myth, Endymiôn represents sleep, which creeps imperceptibly into the souls of men (ἐνδύω). He reposes on the mountain of oblivion (λάθω, λανθάνω). He is a shepherd who slumbers in sweet forgetfulness of labour and sorrow; or a hunter, who chases men; or a sovereign, the all-subduing Hypnos (πανδαμάτωρ, Il. 24, 5), whom gods and men obey (Il. 14, 233).

132 The Attic myth, of Selênê having borne Pandeia to
B Zeus (Hom. Hym. 32), is very similar to the Elean, being merely intended to signify the recurrence, after a certain number of months, of the festival called Pandia, or the Diasia.

133 Selênê was afterwards confounded with Artemis, Hekatê, and Persephonê. Hence she was surnamed Φοίβη, as her brother Hêlios was called Φοῖβος, after Apollôn (Virg. Æn. 10, 216). She is usually represented with a fuller face than Artemis, and is also distinguished from her by being less lightly clothed, and wearing a veil, which forms a sort of bow or crescent over her head.

§ 26. *Eôs* (Ἠώς, *Aurōra*[1]).

134 Eôs, the goddess of the dawn, is the daughter of Hy-
C perīôn and Theia, and consequently a sister of Hêlios and Selênê (Hes. Theog. 371, sq.). At early morn the rosy, fair-haired goddess, in her saffron-coloured robe (ἠριγένεια, εὐπλόκαμος, ῥοδοδάκτυλος, ῥοδόπηχυς, κροκόπεπλος, *purpurea*, *lutea*), rises from her saffron couch, and mounts her swift chariot, that she may bring back light to the skies (λαμπροφαής, φαεσφόρος). It was supposed that she preceded her brother Hêlios in his course until the close of day, when her white, or rose-coloured horses sank to rest beneath the western wave (Od. 5, 390).
D Hence the word Eôs was used to signify the entire day, like Hêmera (Ἡμέρα), which has been substituted for it by all the tragic poets. In Hesiod (Theog. 124) Hêmera is altogether distinct from Eôs, and is represented as the

[1] The name is probably derived from αὔω, ἄημι, to blow, to breathe; because a light breeze generally springs up at day-break. In the Æolic dialect ἠώς is αὔως. In the same way *Aurora* is derived from *Aura*.

daughter of Nyx and Erebos, because she brings light A
out of darkness.

The idea of this swift goddess, who rises with the first 135
gentle breeze of morning, has been confounded in the myth with that of the fierce goddesses of the winds, whose violence sweeps away the labours of men, and even men themselves. This, however, is done by Eôs, not in hostility, but in love. Thus she carried off Tithônôs (Τιθω- B
νός), the son of Laomedôn, King of Troy, and made him her husband; and when, at her entreaty, Zeus granted him immortality, and he yet grew old and feeble, because she had forgotten to ask for him perpetual youth, she shut him up in a chamber (Hom. Hym. *in Ven.* 3, 219—238), or changed him into a cicāda. The meaning of this myth is, that the succession of days, which Eôs carries up to heaven, brings at last old age to man. The sons of Eôs and Tithônus are Emathiôn and Memnôn; the latter of whom, according to the post-Homeric myth, was a prince of the Æthiopians, who was slain by Achillês before Troy. Eôs also carried off the hunter Oriôn, but C
this excited the anger of the gods, which was only appeased by Artemis putting him to death with her arrows in Ortygia (Od. 5, 121—124). She also carried off Kleitos, the son of Mantios (Od. 15, 250), and removed Kephalos, the husband of Prokris, from the summit of Hymettos in Attica (Ovid. Met. 7, 700). To Astraios (the man of the stars) Eôs bore the winds Argestês, Zephyros, Boreas, and Notos, as well as Heôsphoros and the other stars (Hes. Theog. 378).

Eôs never had any separate worship among the Greeks. 136
By artists she is represented either as herself, seated in D
great splendour in a chariot, or as leading the horses of the sun. Sometimes she appears with a torch in her hand.

§ 27. *The Winds* (Ἄνεμοι).

The Winds, too, are divine beings; although in them, 137
as in the other gods of nature, we find a frequent confusion between their elementary and personal character. In Homer's Iliad they are complete personalities, dwelling in Thrace, and holding their revels in the house of Zephyrus (Il. 23, 200. 229). Prayers are offered to them,

(137) and libations poured on their altars. We have an instance
A of this in Homer (Il. 23, 194), where Achilles invokes them when he sets fire to the funeral pile of Patroclus. According to the Odyssey, their dwelling is in Aiolia, an island of the West, governed by Aiŏlos[1] (Æolus), the son of Hippotês (Ἱπποτάδης), the king of the Winds (ταμίης ἀνέμων). On this island, which is surrounded by walls of brass and high rocks, dwells Aiŏlos in a splendid palace, with his wife and twelve children, six sons and six daughters, whom he has married to one another (Od. 10, 1—12). In his wanderings Odysseus (Ulysses) visited this island,
B where he was hospitably entertained by Aiŏlos for a whole month, and, on his departure, the lord of the island gave him a leather bag, in which all the contrary winds were imprisoned, sending, at the same time, a fair wind to fill his sails. It happened, however, that on the voyage, the companions of Odysseus, hoping to find a treasure in the bag, opened it whilst its owner was asleep, and out rushed all the stormy winds, and drove the ship back to the island of Aiŏlos. This time, however, the application of Odysseus to Aiŏlos was unsuccessful; for the god of the winds declared that it was unlawful for him to aid one who was hateful to the immortal gods (Od. 10, 13—75). There is
C no mention of Aiŏlos either in the Iliad or in Hesiod. By later poets his residence is said to be in Lipăra or Strongÿlê, one of the Æolian islands, where he sits, sceptre in hand, on the summit of a rocky mountain, and keeps the winds imprisoned in a cave (Virg. Æn. 1, 52, 140. 8, 416. Ovid. Met. 1, 262). This ruler of the winds is often confounded with Aiŏlos, the founder of the Æolic race.

138 Homer mentions four principal winds: Eurus (the blasting East wind), Notos (the moist South), Zephÿros (the dark rainy West), and Boreas (the blus-
D tering North). Boreas and Zephÿros are generally associated in Homer, like Euros and Notos (Il. 2, 145. 9, 5. Od. 5, 295). Hesiod (Theog. 378, sq.) also mentions these four winds; but, instead of Euros, he calls the East wind Argestês (the clear or bright), because the sun rises in the East. They are called by Eôs the sons of Astraios and Eôs. For the reason of this, see Eôs, note.

[1] *αἴολος, quickly moving, changeable,* an epith. of the wind.

Boreas had temples in some parts of Greece. In 139
Attica there was a tradition of his having carried off A
Oreithyia, the daughter of Erectheus, and conveyed her to Thrace. When the Athenians, in the Persian war, were commanded by the oracle to invoke their brother-in-law, it was with reference to this fable that they decided on offering up prayers and sacrifices to Boreas. In consequence, as they supposed, of these prayers, the Persian fleet was destroyed by a northerly gale off Cape Sêpias; and the Athenians, in gratitude for their deliverance, erected a temple to Boreas on the banks of the river Ilissus.

Zephyros also had an altar near Athens. As the west 140
wind, which brings rain, he promotes vegetation; his wife B
therefore is Chlôris (verdure), and his son Karpos (fruit). Ovid. Fast. 5, 197. It was with reference probably to this connexion with the vegetable kingdom, that the poets imagined the fable of Hyakinthos, the son of Amyklas [1], who was beloved by Zephyros. Like Adônis, Hyakinthos represents the starting into life and subsequent death of nature. Whilst Apollôn and Hyakinthos were engaged in the game of quoits, Zephyros, jealous of Apollôn, who had won the affections of the youth, turned aside the quoit which he had just thrown, and, the heavy iron falling on the head of Hyakinthos, inflicted a deadly C
wound. From his blood sprang the flower of the same name (Ovid. Met. 10, 184). At Sparta the Hyakinthia were celebrated in honour of Hyakinthos. On the first day sacrifices were offered for the dead; but on the second and third, there were processions and other solemnities of a cheerful character. No myths are related of the other winds. To these four principal winds several others were added by later writers. On the tower of the winds, which still exists at Athens, the names of eight principal winds are inscribed. On the top of the tower was the figure of a D
Tritôn, which held a rod in its hand to indicate the quarter from which the wind blew. The winds were generally represented with wings on their heads and shoulders.

To this class belong also the Harpies (Ἅρπυιαι, from 141
the same root as ἁρπάζω), the goddesses of the hurricane,

[1] Hero of the old city of Amyklæ, near Sparta.

(141) Homer only mentions one of them, Podargê by name
A (Il. 16, 150). They were beautiful and swift goddesses, who were supposed to have carried off mortals when no vestiges of them could be found (Od. 1, 241. 14, 371. 20, 66, sq.). Hesiod also represents them as two beautiful goddesses, whom he calls Ôkypetê and Aellô, the daughters of Thaumas and Electra, and sister of Iris (Theog. 267). On the other hand, Æschylus and other poets of a later date represent them as winged figures of an ill-favoured and repulsive aspect. They play a prominent part in the myth of Phineus, the blind prophet of Thrace, whose victuals they steal; or, according to a story of later date, swallow a portion of the meal, and befoul the rest (Virg. Æn. 3, 216, sq. Ovid. Met. 7, 4).

142 Typhāôn, Typhôeus (Τυφάων, Τυφωεύς, Τυφώς), is
B the destructive hurricane, the father of all the winds,—all, except the beneficent ones, Boreas, Zephyros, Notos, and Argestês. The word signified originally the vapour which rushes from the volcano, and desolates the earth. In Homer his residence is in the land of the Arimi, a country which is scourged by the lightnings of Zeus (Il. 2, 781). Hesiod makes Typhaôn the father of Typhôn. Typhôeus, the youngest son of Gaia and Tartaros, a powerful giant, with a hundred dragons' heads, who wished to reign over gods as well as men, was struck down by the lightning of Zeus, and hurled into Tartaros (Theog. 820, sqq.). A later myth represents him as buried under Mount Ætna.

II. Gods of the Sea.

§ 1. *Poseidôn* (Ποσειδῶν, Ποσειδάων, *Neptūnus*).

143 Poseidôn is the son of Kronos and Rhêa (Hes.
C Theog. 453), and, according to Homer, the younger brother of Zeus. When the Kronĭdæ divided the empire of the universe among them, after the overthrow of Kronos and the Titans, Poseidôn obtained the sea as his portion (Il. 15, 187, sqq.). Homer calls him the dark-haired (κυανοχαίτης) ruler of the sea; but the epithets γαιηόχος, ἐννοσίγαιος, ἐνοσίχθων, would seem to indicate

that the word was originally used to express the element (143)
itself. Zeus is older and wiser, and consequently more A
powerful than Poseidôn, although the latter is sometimes inclined to dispute his authority. On one occasion, when Iris was sent to recal him from the battle before the walls of Troy, Poseidôn declared that, as the brother of Zeus, he considered himself his equal, and that Zeus might issue his commands to his children, but not to him. It would seem, therefore, that he was unwilling to allow Zeus any authority, except that of a patriarch in his own family. Iris then draws his attention to the fact, that Zeus is the elder brother, and that the Erinnyes follow him (Il. 15, 185, sq.). By the Erinnyes is signified the B
curse which alights on those who despise the authority of parents or elder brothers. We have another instance of rebellion against this patriarchal authority in Il. 1, 400, where Poseidôn conspires, with Hêra and Athênê, to make Zeus a prisoner. We find, however, that he afterwards returns to his allegiance (Il. 8, 440), and is acknowledged by Zeus as πρεσβύτατος καὶ ἄριστος among the gods (Od. 13, 142). In the Odyssey Poseidôn persecutes Odysseus for putting out the eyes of the Cyclops Polyphêmos, his son by the nymph Thoôsa; but at last Zeus, who has for a long time witnessed this proceeding with regret, is persuaded by Athênê (during the absence of Poseidôn among the Æthiopians) to decree the return of Odysseus to his native land (Od. 1, 11—79). In the Iliad Poseidôn is the enemy of the Trojans. Long C
before the Trojan war, Poseidôn and Apollôn had been employed by Laomedôn to build the walls of Troy. When the work was completed, and the king refused to pay them the stipulated reward (Il. 7, 452. 21, 443), Poseidôn sent a sea-monster, which would have swallowed up the daughter of Laomedôn, had not Heraklês appeared at the right time, and put the beast to death.

As sovereign of the sea (ἄναξ, εὐρυκρείων, *Saturnius* 144
domitor maris), Poseidôn has a palace in the depths of D
the ocean, near Ægæ (Il. 13, 21. Od. 5, 381[1]). Here

[1] It is doubtful which Ægæ is intended. Opinions are divided between the Ægæ of Achaia, that of Eubœa, and a rocky island between Tenos and Chios. Probably the last of these is the place mentioned by Homer as the habitation of Poseidôn.

(144) he keeps the raging, brazen-footed horses which draw his
A chariot. As he glides in this chariot along the surface of the sea, the waves are stilled, and the monsters of the deep rise from their slimy beds to do homage to their lord (Il. 13, 17, sq. Virg. Æn. 5, 817). The gods of the sea also reverence Poseidôn as their sovereign. All the phenomena of the ocean are dependent on his will: he stills the waves, or raises the storm which lashes them into fury. Before his anger the earth trembles, and the rocks are rent asunder (*ἐννοσίγαιος, ἐνοσίχθων, τινάκτωρ γαίας*, Soph. Trach. 498). His temper, like the sea, is easily ruffled. Those who have offended him he persecutes
B with unrelenting hatred. He dashes ships in pieces, inundates whole countries, and swallows up cities. The sceptre with which he rules the fickle element, is the trident (*τρίαινα, tridens*); with this he raises the billows or calms their rage, dashes rocks in pieces, and opens fountains on the dry land (Od. 5, 292. Il. 12, 27. Virg. Æn. 1, 138).

145 In the old Pelasgic times Poseidôn was universally worshipt, even in places remote from the sea. As the representative of all the waters spread over the face of the globe, he was the god who nourished the vegetable world (*Φυτάλμιος*), and in many places was closely con-
C nected with Dêmêtêr. From him came all the fountains, and rivers, and lakes. In process of time, however, he began to be honoured more especially as the god of the sea; and the old traditions concerning him were at length entirely forgotten. The decline of his worship in some places, and its introduction into others, will account for the many stories which are related of his disputes with other gods for the possession of particular districts. In his contest with Athênê for the possession of Attica and Trœzên, Poseidôn opened a fountain on the Acropolis of Athens, or gave the horse to Attica, whilst Athênê, on her part, caused the useful olive-tree to spring out of the
D ground. As the greatest benefactor to mankind, Athênê obtained Attica, and Trœzên was divided between the two deities. He had a contest also with Hêra for the possession of Argolis, and with Hêlios for Corinth. Delphi, which in the olden time he had shared with Gaia, he afterwards surrendered to Apollôn in exchange for the island Kalauria.

The horse was especially sacred to Poseidôn, because 146
that animal derives its nourishment from grassy meadows, A
which are watered by brooks and springs. It was Poseidôn who called the horse into existence, and taught men the art of the *manège:* hence his surname of ἵππιος in Attica and many other places. Athênâ is also called ἱππία, because she was the inventress of the bridle. Sacrifices were offered to Poseidôn as the patron of horse-races.

The wife of Poseidôn was Amphitrītê. She does not 147
appear in that character in Homer; but Hesiod speaks
of Tritôn as the fruit of her marriage with Poseidôn
(Theog. 930). He seems also to have had a host of mis- B
tresses, who brought him a large family of children; for most of the cities in which he was worshipt derived their origin from some one or other of his sons. He was also the father of several marine gods, fountains, &c.

In the Pelasgic times Poseidôn was worshipped in 148
various parts of Greece; and at a later period, when he began to be recognized as the sovereign of the ocean, this worship extended itself to almost all the sea-ports. Homer speaks of Nestôr, the ruler of Pylos, as an especial favorite of Poseidôn. His father Nêleus, a son of the C
god, had migrated from Thessaly to the Peloponnêsus. Poseidôn is said to have delivered Thessaly from an inundation occasioned by the waters of the Peneus, by opening with his trident a passage through the rocks which separated the valley of Tempê from the sea. For this service he was called in Thessaly πεταραῖος (from πέτρα, a rock). Poseidôn was the national god of the Ionian race, who originally inhabited the northern coast of Peloponnesus; and, being afterwards driven out by the Achæans, in consequence of the Doric immigration, settled in Attica, and thence sent out colonies to the coast of Asia Minor. The worship of Poseidôn, which had been established in D
many of the Ionian cities, especially in Helikê and Ægæ, survived the emigration of the Ionians. Thither, as Homer tells us (Il. 8, 203), all the Danai brought their richest offerings. The worship of the Helikonian Poseidôn (Ἑλικώνιος ἄναξ, Il. 20, 404), accompanied the Ionians to Asia. One of his most splendid temples was on the promontory of Mykalê, within the territory of the

(148) city Priênê. Here was the Panionion, where the Ionians
A met to celebrate their national festival, the Panionia. The festival of Poseidôn at Onchêstos in Bœotia is mentioned by Homer (Il. 2, 506). Once in three years the Isthmian games were celebrated near Corinth in honour of the god. The prize was a crown made of the branches of the fir-tree. Poseidôn was also worshipt at Ægīna, Eubœa, Athens, Eleusis, and in a great number of cities in Peloponnesus. Herodotus speaks of a worship of Poseidôn in Libya, and pretends that it was imported into Greece from that country. This notion, however, has been long since abandoned.

149 Besides the horse, the dolphin is sacred to Poseidôn;
B and among trees, the fir, on account of its dark green leaves, which resemble the sea in colour. He was generally represented as the central figure of a group, composed of Amphitrītê and the other marine deities. His appearance, although by no means deficient in majesty, wants the stately repose of Zeus, to whom he bears a family resemblance. Like the element in which he lives, the expression of his countenance indicates restlessness and violence. His body is more slender than that of Zeus,
C but well proportioned and muscular. His features are also more angular than those of the Thunderer, and the hair more wild and dishevelled. (See fig. 13.)

150 The Roman *Neptunus*, originally the god of moisture in general, was identical with the Greek Poseidôn. As *N. Equester* he had a temple on the Campus Martius. His wife was *Salacia* (*sal*, the sea).

§ 2. *Amphitrītê* (Ἀμφιτρίτη).

151 Amphitrītê, the daughter of Nêreus, a Nêreïd (Hes.
D Theog. 243), was the wife of Poseidôn. Her name signifies the goddess who surrounds the earth with water: she was, therefore, originally the element of the sea. Homer never speaks of her as the wife of Poseidôn; she is simply mentioned (Od. 3, 91. 12, 60) in her relation to the waves of the sea (Ἀμφιτρίτης κῦμα,), or to the monsters which inhabit its depths (Od. 12, 97). Hesiod was the first who described Amphitrītê (Theog. 930) as the wife of Poseidôn and the mother of Tritôn, Rhodê or

12

13.

Rhodos, and Benthesikȳmê (Βενθεσικῦ΄μη, the raiser of (151)
the waves). To avoid the solicitations of Poseidôn she A
fled to Atlas, but was discovered and brought back by a
dolphin. As a reward for this service, Zeus placed the
dolphin among the constellations. Another account states,
that Poseidôn carried off the goddess from Naxos. In a
fit of jealousy, Amphitritê changed Skylla (Scylla) into a
monster with six heads and twelve feet. By the poets the
term Amphitritê is used to express the sea. She is re-
presented by sculptors as a beautiful goddess, not unlike
Aphroditê. Her hair is confined in a net, and on her
head she wears the claws of a lobster.

§ 3. *Okeanos* (Ὠκεανός, *Oceanus*).

Okeanos (Oceanus) is the mighty stream which sur- 152
rounds the earth and the sea. From this source sprang B
the gods, the waves of the sea, the rivers, and the foun-
tains. The sun and moon rise out of the ocean, and
again sink to rest beneath its waters (ἀψόῤῥοος, flowing
back into itself, θεῶν γένεσις, Il. 14, 201, 246. 21, 196;
ἀκαλαῤῥείτης, βαθύῤῥους, βαθυδίνης). In Homer he is the
father of the Titans and Kronos. After the fall of Kronos,
Okeanos tenders his allegiance to the new sovereign of
the universe, and is permitted to retain his rank, but is
never present at the councils of the gods (Il. 20, 7), al-
though in station he is inferior only to Zeus himself,
whose lightning he fears (Il. 14, 244. 21, 198). He is C
the universal father of the world, as his wife Tethys is
the universal mother (μήτηρ, Il. 14, 201). His palace
is at the extremity of the earth (Il. 14, 301). When
Zeus was engaged in the Titanic war, Rhêa brought Hêra
to her grand parents, who readily undertook the charge
of bringing her up. Homer also mentions two daughters
of Okeanos and Têthys, whom he calls Eurynomê and
Persê (Il. 14, 303. 18, 398. Od. 10, 139).

In Hesiod (Theog. 133, 337) Okeanos is the son of 153
Uranos and Gaia, the eldest of the Titans. By Têthys D
he is the father of 3000 streams and 3000 Okeanides.
The poet gives us the names of twenty-five of these streams
and forty-one of the Okeanides, as being the eldest mem-
bers of the family. The most important of these streams
was Styx. At a later period the term Okeanos was used to

A express what is still called the ocean, in contradistinction to the Mediterranean, and other inland seas.

§ 4. *Nêreus* (Νηρεύς) *and the Nêreïdes* (Νηρεΐδες. Ep. Ion. Νηρηΐδες).

154 Nêreus, the old man of the sea (γέρων ἅλιος, Il. 18, 141), who dwells beneath the deep waters, was, according to Hesiod (Theog. 233, sqq.), the son of Pontos and Gaia, and husband of Dôris, by whom he had the Nêreïdes, or sea-nymphs. His parents are not mentioned
B by Homer. Some writers derive his name from νη-ρέω (*Nefluus*), and suppose it to indicate his character as the god of the never-changing bottom of the sea. He is especially the god of the Ægæan sea, where he dwells, a mild old man, playing nearly the same part in the Heraklean myth as that played by Prôteus in the Odyssey, and Glaukos in the Argonautic myth. As the element of water is unstable and changeable, all these deities possessed, in addition to the gift of prophecy, the power of assuming various forms. Before Hêrăklês set out on his expedition to the garden of the Hesperides, he was advised by Zeus, as well as by the nymphs and Themis, to
C surprise Nêreus in his sleep and bind him. It was in vain that the sea-god transformed himself into all sorts of shapes; Hêrăklês still held him fast; and Nêreus, wearied out and hopeless of escape, at length disclosed to him the means by which the golden apples of the Hesperides were to be obtained. This myth is an imitation of the Homeric story of Prôteus. Nêreus, like other sea-gods of the same class, is represented with his head, face, and breast covered with sea-weed instead of hair.

155 The number of the Nêreïdes, the beautiful daughters
D of Nêreus, is stated by Hesiod to be fifty. Homer gives us the names of thirty, and adds that there are many more (Il. 18, 37). They are the nymphs of the smaller seas, whereas the Okeanides are the nymphs of the ocean, and the Naiads of the fresh water. The Nereïds dwell at the bottom of the sea, with their aged father, in a grotto radiant with silver, where they employ themselves in female labours, especially in spinning with golden distaffs (χρυσηλάκατοι. Pindar. Nem. 5, 36. Cf. Ovid. Met. 14, 264). They are the protectresses of sailors, and, as such,

are especially worshipt in sea-ports. The Nereids are A
represented as slight, youthful figures, naked, and often
forming a group with Tritôns and the sea-monsters.

One of the most distinguished of these nymphs is 156
Thetis (Θέτις), the wife of Pêleus, and mother of Achil-
leus [Achillês] (Il. 1, 538. 18, 35). She dwells with her
sisters in the grotto of Nereus, at the bottom of the sea,
where she received Dionȳsos when he fled from Lycurgos
(Il. 6, 135. Od. 24, 75). Hêphaistos also, when he was
cast out of heaven by Zeus, found a refuge in her bosom;
and when Zeus was threatened by Poseidôn, Athênê, and
Hêra, she called on Aigaios to assist him. Her character
would therefore seem to be that of a kind, beneficent
goddess. She was brought up by Hêra, and married by
Zeus and Hêra, against her will, to a mortal named Pêleus
(Il. 24, 60). Later myths relate that both Zeus and B
Poseidôn were suitors for her hand; but that, in conse-
quence of a prophecy delivered by Themis, that her son
should become greater than his father, both of them
abandoned their design, and Thetis became the wife of a
mortal. By this connexion she became a participator in
the cares and sorrows of humanity. Thus she loves her
son Achillês with all a mother's tenderness, listens to the
story of his wrongs, and bemoans his untimely death.

Later poets use the term Thetis for the sea. She was 157
worshipped at Pharsālos, Sparta, and in a few other C
places.

§ 5. *Leukothea Inô* (Λευκοθέα Ἰνώ).

Leukothea is called the companion of the Nereids. 158
Homer speaks of her, Od. 5, 333, sqq., where she appears
to the shipwrecked Odysseus, and drags him out of the
water by means of the fillet which confined her hair. She
would seem therefore to represent the calm, which enables
the shipwrecked mariner to reach the shore; and her name
Leukothea, the white goddess, would then indicate the
white foam which is cast on the beach by the waves, after
the storm has subsided. Homer calls her Ino Leuko- D
thea, the daughter of Kadmos (cf. Hes. Theog. 975),
who was originally a mortal, but afterwards became a sea-
god. For this notion Homer is evidently indebted to
some myth, which he does not relate at full length. The

(158) most simple story would seem to be, that Inô, daughter
A of the Theban Kadmos, was the wife of Athamas, King of Orchomenos, to whom she bore Learchos and Melikertês. She was entrusted with the education of Dionȳsos, the son of her sister Semelê, at which Hêra was so enraged, that she smote Athamas with madness. In one of his paroxysms he murdered Learchos; and Inô, terrified at his violence, threw herself, with Melikertês, into the sea, where both of them were changed into sea-gods as a reward for the kindness which Inô had shown to
B Dionȳsos. Inô became Leukothea, and Melikertês Palaimôn [Palæmon]. They are the friends and preservers of mariners (Inô σώτειρα, Od. 1, 1). Inô was worshipt, in conjunction with Poseidôn and Palaimôn, at Megara, Chæronēa, in Crete, on the Isthmus of Corinth, and in other places.

159 By the Romans she was identified, partly with *Albunea*, partly with the old Italian deity *Mater Matūta*, the giver of day-light, that greatest of boons to the storm-tossed mariner.

160 Palaimôn or Melikertes, the son of Inô, was especi-
C ally reverenced at Corinth, where the Isthmian games were first established in his honour. The Corinthians relate that his body was carried by the sea into the harbour of Schœnus on the Isthmus, where it was found by Sisyphos, ruler of Corinth and brother of Athamas, who was commanded by the Nereids to institute the games. As long as the games were celebrated in honour of Palaimôn alone, the victor received a crown of parsley; but afterwards, when the worship of Palaimôn was supplanted by that of Poseidôn, it was changed into a crown composed of the small branches of the fir-tree.

161 Palaimôn was represented by sculptors as a boy borne
D by sea-gods or dolphins. The Romans identified him with *Portūnus* or *Portumnus*, the god of harbours, who was said to be the son of the *Mater Matūta* of the old Italians, the bright, clear day-light.

6. *Prôteus* (Πρωτεύς).

162 Prôteus is an aged soothsaying god, who feeds the seals of Amphitrītê, and resides on the island of Pharos,

a day's voyage from the mouth of the Nile. At mid-day (162)
he drives his charge to the shore, and reposes with them A
under the shadow of the rocks. When Menelāus, on his homeward voyage from Troy, was detained on this island by contrary winds, he was advised by Eidothea[1], the daughter of Prôteus, to bind her father whilst he slept, and compel him to reveal the means by which he might be enabled to continue his voyage. Prôteus no sooner found himself a prisoner, than he changed himself first into a lion, then into a dragon, a panther, water, a
tree; but, perceiving at length that all his transformations B
were useless, he resumed his own shape, and not only complied with the wishes of Menelaus, but informed him also of all that had occurred at home during his absence, and told him that he should never die, but be translated, as the son-in-law of Zeus, to the Elysian fields, where the fair-haired Rhadamanthys reigns. Having spoken these words, the old man plunged into the sea and disappeared (Od. 4, 351—570). Later traditions make Prôteus a King of Egypt, who seems to have been called Kêtês (from κῆτος, sea-monster) by the Egyptians. His
wife's name was Psamathê (ψάμαθος, sand). Euripides C
supposes that Helena, when stolen from her husband, was confided by Hermês to the care of this Prôteus. Another myth relates, that when Paris and Helena were about to quit Egypt, Prôteus substituted a phantom for the real Helena, whom he detained until the arrival of her husband Menelaus after the fall of Troy.

§ 7. *Phorkys, Phorkos* (Φόρκυς, Φόρκυν, Φόρκος, *Phorcus*[2]).

Phorkys (the grey) is in Homer an aged marine deity, 163
father of the Nymph Thoôsa. The harbour of Ithaca D
was dedicated to him (Od. 1, 71. 13, 96). Hesiod (Theog. 237) calls him the son of Pontos and Gaia, brother of Nêreus, Thaumas, Kêtô, and Eurybia. Kêtô bore him the Graiæ, Gorgones (Ibid. 270, sqq.), and the

[1] This name indicates that the daughter possessed the prophetic qualities of her father.

[2] Φόρκυς is the common, Φόρκυν the later, and Φόρκος the poetical form.

A dragon (Ladôn) which guarded the apples of the Hesperides (Ibid. 313, sqq.).

§ 8. *Glaukos* (Γλαῦκος).

164 Glaukos (the sea-green) was originally a god of sailors and fishermen, who was worshipt at Anthêdôn in Bœotia, and thence transferred to the Argonautic myth. He is said to have built and steered the ship Argô; and, in the battle between the Argonauts and the Tyrrhenians, was the only one of the crew who escaped unwounded. He afterwards became a sea-god, and appeared to Jason.
B Later poets, who have made the Argonautic myth the groundwork of their poems, pretend that he, like Prôteus and Nêreus, was a prophet, who emerged from the waves for the express purpose of giving information to the Argonauts. The story of the inhabitants of Anthêdôn was, that Glaukos was a fisherman, who, after eating of a certain herb, was urged by an irresistible impulse to leap into the sea, where he was made a god by Okeanos and Têthys. He was also, according to some writers, an inhabitant of Dêlos, where he taught Apollôn the art of
C soothsaying. As a prophet he was the reputed father of the Sibyl Dêïphobê (Virg. Æn. 6, 36). There are different accounts of his parentage; Kôpeus, Polybos, and Poseidôn being each mentioned as his father. He was afterwards confounded with Melikertês.

§ 9. *Tritôn* (Τρίτων).

165 Tritôn is the son of Poseidôn and Amphitrītê (or
D Kelainô [Celænô], the black), a powerful god, who dwells with his father and mother in a golden palace at the bottom of the sea (Hes. Theog. 930). In the Argonautic myth he appears as the god of the lake Tritôn in Libya. He was also supposed to be a dæmon of the Mediterranean sea. We hear also of Tritôns (in the plural number) who attended on the chariots of the other marine deities. They had a human form as far down as the waist, and thence their bodies gradually tapered into a dolphin's tail. Each of them bore in his hand a conch or cockle-shell trumpet, which was sounded by command of Poseidôn when he de-

sired to still the waves (Ovid, Met. 1, 333). When, in (165)
addition to the human body and fish's tail, they had the A
two fore-legs of a horse, they were called Kentaurotritônes or Ichthyokentauri.

To the kingdom of Poseidôn belong also—

§ 10. *The Rivers* (Ποταμοί),

The sons of Okeanos, the greatest of all rivers, and of 166
Têthys. No mortal may pronounce the general name by which they are called; but individually they are known in many lands, where they are honoured as powerful gods. In Homer they are partly identified with the element, and partly they appear as independent divinities. The Xanthos B
or Skamandros (Skamander) in Troas had a priest of his own (Il. 5, 78). To the Spercheios Pêleus vowed that he would sacrifice a hecatomb on the altar in his sacred grove (τέμενος), and would consecrate to him the hair of Achillês, if his son returned in safety from the Trojan war (Il. 23, 140, sq.). The hair of young men was dedicated to the river-gods, because they promoted the growth of the human race, as well as the vegetation of plants. Agamemnôn calls on the all-seeing and all-hearing Hêlios, the rivers, the earth, and the powers of the infernal world, to witness his oath (Il. 3, 276). The rivers, with the C
celestial and infernal gods, and Gaia, are here invoked as representatives of the universe,—a sufficient proof of the estimation in which they were held. They are, however, subject to Zeus. When the gods assemble in council, they also appear on Olympus (Il. 20, 7). In many countries the inhabitants supposed that their origin was derived from some river-god.

Besides those which we have already mentioned, Homer 167
names the Achelôios, Axios, Alpheios, Enīpeus, D
Simoeis, as important rivers (Il. 2, 849. 5, 545. 21, 194, 307). The Trojan rivers take an active part in the struggle for their fatherland. When Achillês filled the stream of Xanthos with the dead bodies of Trojans, the river-god in his rage caused the waters to overflow their banks, and would have drowned the enemy, had not Hêphaistos, by command of Hêra, severely burnt him with his fire (Il. 21, 136).

A The most remarkable of all the Greek rivers is the

Achelôïos, Achelôos (Ἀχελώιος, Ἀχελῷος).

168 This river (now called the Aspro-potamo) rises in Mount Pindus, and flows through Dolopia into the sea, forming in its course a boundary-line between Acarnania and Ætolia. Its mouth is exactly opposite the islands called Echinades. The Achelôos is the greatest of all the Greek rivers, and in the olden time was highly esteemed on account of its vicinity to Dôdôna. Hence it is called the most ancient of rivers, and named by Homer the King
B (Il. 21, 194, κρείων). It is said that the oracle of Dôdôna always concluded its prophetic communications with a command, that sacrifices should be offered to the Achelôos. He was represented in the form of an ox with horns, the ox being the symbol of fertility and agricultural wealth. He was a suitor for the hand of Dëïaneira, the daughter of the Ætolian King Oineus; but was defeated by his rival Hêraklês, although he changed himself into a serpent, an ox, &c. The myth adds, that one of his horns, which Hêraklês had broken off during the struggle, was filled with fruits by the Naiads, and made a cornucopia,
C like the horn of Amaltheia (Ovid, Met. 9, 8, sqq.). For an account of the Echīnades, see Ovid, Met. 8, 590—612. By the poets, and in the responses of oracles, Achelôos is used as an appellative, and signified waters in general.

169 Of the fountain Nymphs, who belong also to the class of river-deities, we shall speak hereafter, when we come to treat of the Nymphs in general.

III. Divinities of the Earth and the Lower World.

§ 1. *Gaia, Gê* (Γαῖα, Γῆ, *Tellus*).

170 Gaia, the earth, who brings forth and nourishes at her
D breast every thing that has life (εὐρύστερνος), was worshipt as a divine power from the earliest times, as the all-producing and all-sustaining mother. The consort of

this female divinity was the sky, whose fertilizing rains (170)
impart life to the fruits of the earth. Thus, in the ancient A
hymns, Zeus, the god of the sky, was invoked by the priestesses of Dôdôna, together with Gaia, the goddess of the earth.

> Zeus was, Zeus is, and Zeus shall be. Oh! greatest of gods, Zeus!
> Gê pours forth her fruits; hence Gaia address we as Mother!

Dêmêtêr, the divine mother, was originally the same 171
person as Gaia; but, when the worship of this deity became general throughout Greece, the old Pelasgic goddess of nature gradually sank into oblivion, and her worship at last became extinct, except in a few places.

In Homer Gaia is a venerable, glorious (ἐρικυδής) divi- 172
nity, who was invoked with Zeus, Hêlios, Heaven, and B
Hadês, to witness men's oaths (Il. 3, 277. 15, 36. 19, 258). To her they sacrificed a black, as to Hêlios a white lamb (Il. 3, 104). She was the mother of the giants, one of whom, Tityos of Eubœa, attempted to violate Lêtô, the mother of Apollôn and Artĕmis; and for his crime was hurled down to the infernal regions, where his body lies stretched over nine hides of land, whilst two vultures for ever feed on his liver (Od. 11, 576. 7, 324). She was also said to be the mother of the dragon Pythôn at Delphi, and Typhāôn, and many other monsters. Accord- C
ing to Hesiod (Theog. 117, 126, sq.), she was the offspring of Chaos, and from her sprang the heavens, the mountains, and the sea. By Uranos (Heaven) she became the mother of the Titans, the Kyklôpes (Cyclôpes), and the Hecatoncheiri. When the Titan Kronos mutilated his father Uranos, Gaia collected the blood as it trickled from the wound, and became the mother of the fearful Erinnyes, the Gigantes, and the Meliæ (goddesses of the [*melée*, by an accidental coincidence, or] fight, for the shaft of the lance with which men fought was made of ash, μελία, Theog. 183, sqq.). To Pontos she bore Nêreus, Thaumas, Phorkys, Kêtô, and Eurybie (232, sqq.).

The Autochthones, or original inhabitants of the land, 173
like the Attic Erechtheus, were called the children of D
Gaia (Il. 2, 548, the word Ἄρουρα is used here instead of Γαῖα). As the common nurse and dispenser of all

(173) gifts (*ζείδωρος, πανδώρα, ἀνησιδώρα, παμμήτειρα, mater*
A *alma*), she was also the protectress of the young; and as such was worshipt under the name of *κουροτρόφος*, the nourisher of children, and had a temple on the Acropolis at Athens. As the vapours by which soothsayers are inspired, arise out of the earth, Gaia was reckoned among the prophetic deities. She was the first possessor of the oracle of Delphi. It was she who revealed to Kronos, that one of his sons would depose him; and by her advice Zeus compelled Kronos to disgorge the children whom he had swallowed, and release the Hekatoncheiri and Kyklôpes, that they might take part in the Titanic war.

174 Besides her temple at Athens, she had places conse-
B crated to her service at Sparta, Delphi, Olympia, Tegĕa, and elsewhere. Statues of Gaia are also mentioned by ancient writers, but none of them are now extant. In her hand she bore a key, with which she was supposed to unlock the depths of the earth, that all nature might start into life.

175 The Romans also worshipt Gaia, under the name of *Tellus* and *Terra*, as the all-nourishing mother. The male deity, whose office was similar to that of *Tellus*, was called *Tellūrus* or *Tellūmo*.

§ 2. *The Nymphs* (Νύμφαι, *Nymphæ*).

176 The Nymphs, i. e. maidens, were goddesses of inferior
C rank, who dwelt on the earth in groves, on mountains, on the banks of fountains, rivers, and brooks, or in valleys and grottoes. They were indebted for their existence to a practice which universally prevailed among the ancient Greeks, of personifying the beneficent powers of nature. In Homer the word is used in a wider and a more restricted sense. Kalypsô, the daughter of Atlas (Od. 1, 14), and Phaëthūsa and Lampetia, the daughters of Hêlios and keepers of his flocks (Od. 12, 132), were also called Nymphs, but in a sense very different from that in which the term was applied to the Nymphs, the daughters of Zeus (*κοῦραι Διός*), who were divided into four classes, viz. Mountain-, Meadow-, Fountain-, and Wood-
D land-Nymphs (Il. 6, 420. 20, 8. Od. 6, 123. 17, 240). They are the beneficent spirits of the fountains, &c.; but

like the other deities of nature, they are represented as (176)
independent goddesses by Homer. They inhabit particular A
localities, but their duties often call them abroad. They drive the game into the toils of the hunter, plant trees, and confer a variety of blessings on mankind. Sometimes they join in the merry dance, and sometimes, clothed in purple robes, they sit in cool grottoes and ply the busy shuttle. They are often found among the attendants of goddesses of higher rank. With Artĕmis they follow the chase by wood and mountain, or act as the handmaidens of Kirkê (Circê. Od. 6, 105. 9, 154. 10, 348. 12, 318. 13, 107. 17, 240. Il. 6, 420. 24, 616). They are always present B
at the general assemblies of the gods on Olympus (Il. 20, 8). To them Odysseus (Ulysses) sacrificed a hecatomb and addressed prayers (Od. 13, 350). At Ithaca they had an altar near the fountain, from which the inhabitants of the city fetched water (Od. 17, 210).

In one place (Od. 10, 350) Homer distinctly tells us, 177
that the "Nymphs are the offspring of the fountains, and "groves, and sacred rivers." It was the belief of a later age that they died, whenever the natural objects perished with which their labours and their power were inseparably connected.

The Nymphs had various names, according to the loca- 178
lities which they inhabited; e. g.—

Nymphs of the Waters.

Among these we may reckon the "sacred race of 179
Okeanos," the Okeanīnæ or Okeanides (Ὠκεανῖναι, C
Ὠκεανίδες), and the Nêreïds (Νηρεΐδες), goddesses of the inland seas. The fresh-water Nymphs were called by the general appellative of Naiads (Ναϊάδες, Ep. Νηϊάδες), and were divided into River-Nymphs (Ποταμηΐδες), which derived their names from the rivers with which they were connected (Acheloïdes, Ismênides, &c.), Fountain-Nymphs (Κρηναῖαι, Πηγαῖαι), and Nymphs of the standing waters (Ἑλειονόμοι, Λιμνακίδες, Λιμνάδες). The Water-Nymphs were connected with soothsaying, music, and poetry, because men supposed that the prophet, the minstrel, and the bard drank in inspiration, when they quaffed the waters of their foun- D

(179) tains. Seers and priests were called the sons of the
A Nymphs, and the rapt soothsayer was said to be νυμφόληπτος. Fountains also possess healing powers: the Nymphs therefore are reckoned among the health-bringing deities; and because their moisture nourishes the fruits and flowers, they are said to be the nurses of men and beasts (κουροτρόφοι, καρποτρόφοι, νόμιαι), and in this character were charged with the bringing up of Zeus and Dionȳsos. Their occupation, as goddesses who supply nourishment to the cattle, connects them with Hermês, the patron of flocks and herds; and often in company with Dionȳsos, and his companions Silênus, Pan, and the Satyrs, they wander over the mountain, or thread the mazes of the dance.

Nymphs of the Mountains.

180 The Orēades (Ὀρειάδες, Ὀροδεμνιάδες, *Orēădes*) also,
B like the Nymphs, derive their individual names from the mountains which they inhabit, e. g. the Pêliades, Kithærônides, Dictæan, &c., from Pêlion in Thessaly, Kithæron in Bœotia, and Diktê in Crete.

181 To the Orēades belonged Echô (Ἠχώ), a nymph, on whom Hêra inflicted the punishment of never being able to speak first, or remain silent when another speaks. In the depths of her solitary forest she saw and loved in vain the beautiful Narkissos (*Narcissus*), and pined away, until her bones became stone, and nothing remained of
C her but her voice. Narkissos having fallen in love with his own face, which he had seen reflected in a fountain, wasted away, until death terminated his sufferings. His corpse was changed into the flower of the same name (Ovid. Met. 3, 341—510).

Nymphs of the Valleys and Woods.

182 The Napææ (Ναπαῖαι) inhabit valleys and ravines; the
D Alsêïdes (Ἀλσηΐδες) dwell in groves and woods, and sometimes terrify the traveller.

The fourth class are the—

Nymphs of the Trees,

The Dryades, Hamadryades, and others, who derived 183
their names from the different sorts of trees with which A
they were connected. As the life of each terminated with that of the tree in which she lived, they were not, like the other Nymphs, admitted among the attendants of the higher gods. This class of Nymphs is not mentioned by Homer, but Hesiod speaks of the Meliæ (Μελίαι, Μελιάδες), i. e. the Nymphs of the ash (see Gaia).

In the Homeric hymn to Aphroditê, v. 259, sqq., they 184
are thus described:—

Αἳ τόδε ναιετάουσιν ὄρος μέγα τε ζάθεόν τε,
Αἳ ῥ' οὔτε θνητοῖς οὔτ' ἀθανάτοισιν ἕπονται·
Δηρὸν μὲν ζώουσι, καὶ ἄμβροτον εἶδαρ ἔδουσιν,
Καί τε μετ' ἀθανάτοις καλὸν χορὸν ἐῤῥώσαντο.
Τῇσι δὲ Σειληνοὶ καὶ ἰύσκοπος Ἀργειφόντης
Μίσγοντ' ἐν φιλότητι μυχῷ σπείων ἐροέντων.
Τῇσι δ' ἅμ' ἢ ἐλάται ἠὲ δρύες ὑψικάρηνοι
Γεινομένῃσιν ἔφυσαν ἐπὶ χθονὶ βωτιανείρῃ,
Καλαὶ, τηλεθάουσαι· ἐν οὔρεσιν ὑψηλοῖσιν
Ἑστᾶσ' ἠλίβατοι· τεμένη δέ ἑ κικλήσκουσιν
Ἀθανάτων, τὰς δ' οὔτι βροτοὶ κείρουσι σιδήρῳ.

Besides these, there were Nymphs who derived their 185
names from the localities in which they dwelt; such as B
the Nymphs of Nysa, Dôdôna, Lemnos, &c.

The spots consecrated to these Nymphs were on the 186
banks of rivers and fountains, in groves and grottoes.

They were represented as young and beautiful virgins.

§ 3. *Rhea, Kybelê* (Ῥεία, Ῥέα, Κυβέλη, *Cybelê*).

Rhea, the sister and wife of Kronos, and mother 187
of Zeus and the other Kronidæ, is only once mentioned C
by Homer (Il. 15, 187); and in Hesiod her importance is derived solely from the circumstance of her being the mother of the children of Kronos (see Zeus and Genealogy of the Gods). She does not seem to have had any distinct province assigned her in the olden time; for although she was worshipt in a few places, it was always in connexion with her children. As the myth of the birth of Zeus originated in the island of Crete, where the Asiatic

(187) worship was intermingled from the earliest times with that
A of Greece, Rhea soon became identified with the Phrygian Kybelê or Kybêbê, as a mighty divinity of nature, whose worship in every part of Greece exhibited traces of its Asiatic origin.

188 Kybelê (Cybelê), the great mother, was worshipt in different parts of Asia Minor under a variety of names, as the mighty life-dispensing goddess of the earth. In Phrygia she was attended by the Korybantes: in the Trôas, where she was worshipt on Mount Ida as the Idæan Mother, her suite was composed of the Idæi Dactyli, famous
B artificers in brass. In Galatia the goddess had an ancient temple at Pessinus, where she was worshipt under the name of Agdistis. Her priests were the Galli, who exercised a sort of ecclesiastical dominion over the land. Near this temple was Mount Dindymos; hence her name of Dindymênê. Of her worship little is known, except that it was celebrated with wild music and rites of a very bloody and barbarous character. She had a son named Attes or Atys, whose fearful death was commemorated by her attendants with the wildest expressions
C of sorrow. He is an emblem of nature, which flourishes in all her loveliness in the spring, only to die in the autumn. In some districts this part is sustained by Sabazios, who is identified with Dionȳsos.

189 This Asiatic worship of Kybelê gradually spread itself over the whole of Greece. She had long since been confounded with Rhea, and being now mixed up with Gaia, Dêmêtêr, and even the Egyptian goddess Isis[1], a general confusion of ideas respecting her origin and character was the natural result.

190 The Romans identified Rhea with *Ops*, the goddess of
D agricultural prosperity, and wife of *Saturnus* (the god of the crops), who was supposed to be the same as Kronos. In Hannibal's time the statue of the Pessinuntian mother was brought to Rome, where a temple was dedicated to her on Mount Palatine. During the imperial period her worship, which had long since been combined with that of Rhea, gradually extended itself over the whole of the Roman empire.

[1] Such an amalgamation of divinities, originally distinct from one another, is called Syncretism.

§ 4. *Dionȳsos* (Διόνυσος, Διώνυσος, Βάκχος, *Bacchus*, *Liber*).

Dionȳsos, the god of wine, is seldom mentioned by 191
Homer. The poet calls him the son of Zeus and a The- A
ban princess named Semelê (Il. 14, 325. Cf. Hes. Theog. 940[1]), and relates two myths concerning him, viz. that of Ariadnê, and that of Lykurgos (Od. 11, 321, sqq. Il. 6, 130, sqq.). According to Homer, Ariadnê, the daughter of Minos, whom Thêseus had wished to bring with him to Athens, was, at the request of Dionȳsos, slain on the island of Dia (Naxos) by the shafts of Artĕmis[2]. Lykurgos, the son of Dryas (the forester), King of the Edonians in Thrace, drove away the nurses of the drunken (μαινομένοιο) Dionȳsos from the Nysêïan[3] fields, and so terrified them, that they let the sacred vessels fall to the ground. Dionȳsos himself leapt into the sea, where B
Thetis received him in her bosom. For this offence Zeus deprived Lykurgos of sight, and shortened his days. In this passage Homer treats Dionȳsos as a celestial god, although neither he nor Dêmêtêr actually ranks among the gods of Olympus, their duties and pursuits being altogether of an earthly character. As peaceful deities of the wine-press and the corn-field, they would naturally stand aloof from the turmoil of war and the bustle of maritime life: little mention therefore is made of them by Homer either in the Iliad or the Odyssey.

Dionȳsos (Il. 14, 325) is called the delight of mankind, 192
and his drunken attendants, the Mainades (Mænades), and C
their thyrsi, are spoken of as matters with which every body is acquainted: there can therefore be no doubt that

[1] By later writers he is also said to be the son of Zeus by Dêmêtêr, or Iô, or Argô.

[2] This passage, which is altogether at variance with the other myths on the same subject, was most probably interpolated by the Athenians, for the purpose of clearing Thêseus from the charge of perfidy.

[3] The situation of the mountain Nysa, where Dionȳsos was worshipt, and where he is said to have been born and educated, has been always a subject of dispute. We read of cities of this name in Thrace, Bœotia, on the islands of Eubœa and Naxos, and in Asia and Africa. From this mountain the god derived his surname of Νυσήϊος.

A he was already known as the god of wine, and that the orgies with which his worship was celebrated, had become very general in Homer's time.

193 This worship was probably first established by a Thracian tribe who emigrated from the north of Greece to Bœotia. Thebes therefore became the birth-place of the god[1]. The myth relates that Semelê, the daughter of Kadmos, was persuaded by the jealous Hêra to ask of Zeus that he would enter her dwelling in the guise in which he was wont to visit the queen of the gods; and that, in consequence of this request, the divine lover appeared before her surrounded by lightnings, which burnt up the house,
B and destroyed Semelê herself. The infant Dionȳsos was taken from his mother's dead body, sewn up in the thigh[2] of Zeus, and afterwards delivered to Hermês, who entrusted him to the care of Inô and Athamas at Orchomenus. These having been driven mad by the inexorable Hêra, the child was brought by Hermês to the nymphs of Nysa, who concealed him in a cave, where they fed him with honey.

194 From Bœotia the worship of Dionȳsos spread to other parts of Greece, e.g. to the neighbourhood of Mount Parnassus, Athens, Sicyon, Corinth, Argos, the Greek
C islands, Naxos, Lesbos, &c. In Naxos the god appears in connexion with Ariadnê (ἀρι—ἀνδάνω), the daughter of the Cretan Minos, who was either stolen by Dionȳsos from Thêseus (who had carried her off from Crete), or found by him asleep on the island, where Thêseus had abandoned her. Zeus bestowed on her the gift of immortality (cf. Hes. Theog. 947). The children of Dionȳsos and Ariadnê are Oinopiôn (the wine-drinker), Euanthês (the blooming), and Staphylos (the man of the grapes).

195 The worship of Dionȳsos, after encountering consider-
D able opposition in particular districts, was at length universally recognized, and its fantastic orgies and jovial, spirit-stirring rites, established in every part of Greece. This opposition forms the ground-work of a series of myths, one of which, the story of Lykurgos, we have already related (191, A). After the commission of his crime, the

[1] Many other places claimed this honour, e.g. Naxos, Elis, Eleutheræ, Theos, Crete, &c.

[2] Μηρός (the thigh) was afterwards said to be the name of a mountain in India, where Dionȳsos was born.

land (according to the post-Homeric writers) was visited (195)
with a famine, and Lykurgos himself became the destroyer A
of his own son, whom, in a fit of insanity, he had mistaken for a vine. Lykurgos was soon cured of his madness; but, as the famine still continued, the people, by command of Dionȳsos, conveyed him to the mountain Pangæôn, where the god had him torn limb from limb by horses.

A similar fate befell the ruler of Thebes, Pentheus, the 196
son of Echiôn and Agauê (Agāvê). Having followed the Bacchantés for the purpose of insulting their rites, he was torn in pieces by one of their number, his own mother, who, in her frenzy, had mistaken him for a lion or a wild boar (Eurip. Bacch. 1142. Ovid. Met. 3, 513, sqq.). B
The women of Argos were also driven mad by Dionȳsos, and in their frenzy, killed and devoured their own children. He was once carried off by some Tyrrhenian pirates, who had mistaken him for a king's son; but as often as they bound him, the cords were burst asunder, and the pilot, perceiving that he was a god, advised the captain to put him ashore. This being refused, the god transformed himself into a lion, and in their terrour the crew leapt overboard, and were turned into dolphins. The pilot alone escaped, and was rewarded for the service which he had rendered to the god (Hom. Hymn. *in Dionys.* Cf. Ovid. Met. 3, 603, sqq.).

By such means as these Dionȳsos compelled men every 197
where to acknowledge his power. Surrounded by troops C
of female guards, the Mainades or Bacchantés (whose weapon was the thyrsus, enwreathed with vine-leaves and ivy), and by Silêni and Satyrs, he travelled from land to land the messenger of peace and joy to mankind. The establishment of his worship in the East during the Asiatic expedition of Alexander the Great, gave rise to the poetical fiction of Dionȳsos having personally visited and conquered India. Having thus established universal dominion, Dionȳsos summoned his mother Semelê from the infernal regions, and conveyed her, under the name of Thyônê (Θυώνη, the raving), to the halls of Olympus[1].

As the moderate use of wine promotes cheerfulness, 198
kindly feelings, and social enjoyment, Dionȳsos was at first D

[1] Hes. Theog. 942. νῦν δ' ἀμφότεροι θεοί εἰσιν. Dionȳsos is himself called Θυωνίδης, *Thyonēus.*

(198) universally honoured as a benefactor to the human race;
A but after a time it was deemed necessary, in many states, to suppress his worship; because indulgence in the juice of the grape produced a degree of effeminacy inconsistent with the stern simplicity of the ancient Grecian character. His service was especially opposed to that of the severe and solemn Apollôn; but even he was at last compelled to admit the youthful god to a participation in the sacred rites which were celebrated in his honour. In Dêlos, for example, the Dionysian dances are said to have been introduced as early as the times of Thêseus; and at Delphi sacred fires were kindled on the summit of Parnassus in honour of Dionȳsos no less than of Apollôn (Euripid. Phœniss. 234. Sophocl. Antig. 1107, sqq.).

199 The cause of this approximation of the god of nature,
B Dionȳsos, to the stern Apollôn, was the inspiring character of the former, which qualified him to act the part of an oracular deity. Among the many localities in which he had oracles, Amphikleia in Phocis was especially distinguished as the place where he revealed the means of recovery to the sick in dreams. Hence, like Apollôn, he is called *ἰατρόμαντις*, an oracular physician. Wine, the gift of Dionȳsos, imparts strength and health to the body: he is therefore the dispeller of disease, as well as the dissolver (*Λυαῖος*) of our cares, the comforter of men's hearts,
C and the preserver (*σωτήρ*) of their bodies. In Sophocles (Œd. T. 205) he is invoked by the chorus as their preserver when the land is desolated by pestilence; and at feasts a libation was always poured out to Zeus the Preserver; and a second to Dionȳsos Agathodaimôn (the good spirit). As Dionȳsos, in his oracular character, was associated with Apollôn, so also was he connected, as a beneficient and genial divinity, with the Charites and Muses, with Erôs and Aphroditê. He was the patron of song (*Μελπόμενος*) and festive poetry, the drama, as well as that peculiar species of lyric called the dithyrambus, being a development of the Dionysiac hymn.

200 As a god of nature his care extended to all the produc-
D tions of the vegetable world, no less than to the vine. He was the god who clothed the tree with leaves and blossoms, and ripened its fruit (*Δενδρίτης*, *Ἀνθεύς*, *Φλοιός*, from *φλοίω*, *floreo*). Hence his name of Hyês (*Ὑης*), the

god who produces festivity by means of moisture. He is (200)
brought up by the Hyades and accompanied by the Nymphs. A
In this character he is associated with Dêmêtêr and Persephonê. Like Dêmêtêr, he is a lover of peace and social order (Θεσμοφόρος), and a civilizer of mankind.

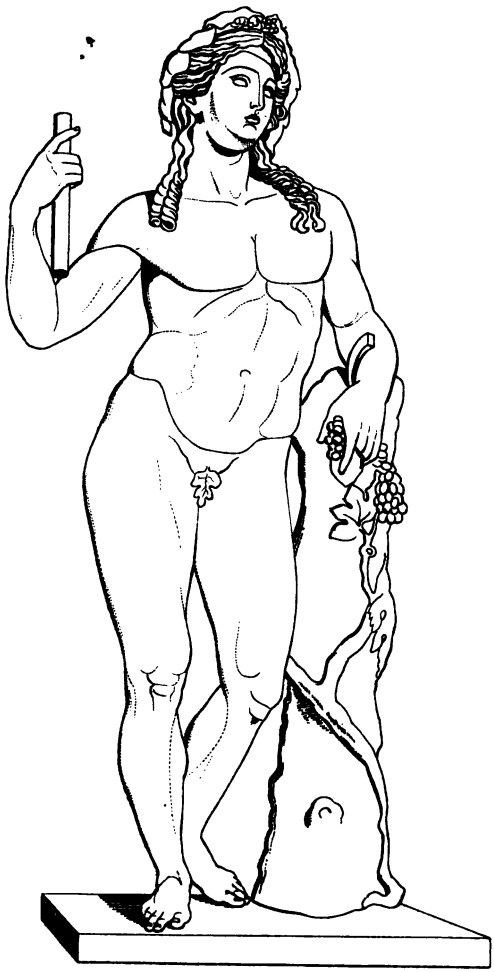
The ancient worship of this beneficent and friendly 201
being (Εὐβουλεύς), was, according to Plutarch, of a simple, but cheerful character. In front of the procession was borne a vessel full of wine, and crowned with vine-leaves; then came a he-goat; and, lastly, one who bore a basket of figs. Gradually, however, more riotous orgies were introduced; and this substitution of luxury and intemperance for the simplicity and moderation of the olden time, was the first symptom of the decadence of the Grecian states. These boisterous rites of Dionȳsos, of Bacchos B
(the noisy: a name which is not found till after the time of Herodotus) were probably derived from Thrace, and gradually spread over the whole of Greece and the colonies. In these orgies the celebrants leapt about like insane beings, shrieking εὐοῖ (Evœ), and tearing the flesh of living beasts with their teeth. The names by which the peculiarities of these rites are indicated, are Εὔιος, Βάκχος and Βακχεῖος, Βρόμιος, &c. As this worship of Dionȳsos C
had something of an Asiatic character, like the worship of Kybelê, Attês, and Sabazios, the service of the two deities was, after a time, amalgamated, and Dionȳsos became identified with Sabazios. In Dionȳsos men now recognized the life of the natural world, which, after a short existence, yields to the destroyer, death.

These ideas were especially embraced and embodied 202
after their own fashion, and for their own ends, by the Orphic poets. According to them Dionȳsos-Zagreus, or the torn, the son of Zeus and Persephonê, was placed by Zeus on the throne of heaven, but deposed and torn in pieces by the Titans. His quivering heart was brought by Athênê to Zeus, who swallowed it, and thence produced a new Dionȳsos. This myth was introduced into the mysteries of Dêmêtêr and Persephonê. Unlike the D
popular rites of the Dionysiac worship, the celebration on these occasions was of a mournful as well as a jovial character, the revelry with which the feast commenced being succeeded by mourning and lamentation. In the fate of

(202) Zagreus men recognized the lot of the whole human race :
A like the flowers of the field, they flourish for a while, and then wither away. But as Dionȳsos, after being torn in pieces by the Titans, rises to a new and more glorious existence, so is it decreed that man shall one day awake from the slumber of the grave.

203 The ancient rural festivals of Dionȳsos must be distinguished from those which were celebrated at a later period with a variety of nocturnal and mystic ceremonies. The most remarkable among the Athenian feasts were the Lênæa (Λήναια, Dionȳsos was called Ληναῖος), or festival of the wine-press, in the month Lênaion (end of January and beginning of February), when dramatic performances were introduced, and the Anthestêria (Ἀνθεστήρια)
B in the month Anthestêriôn (February—March). On the first day of the Anthestêria they celebrated the broaching of the barrel (πιθοιγία), on the second they emptied the wine flaggons (οἱ χόες), and on the third they presented jars (χύτροι) of pulse as an offering to Dionȳsos and Hermês. The whole concluded with wrestling, and other trials of strength and activity. The Anthestêria were succeeded by the greater or city Dionȳsia in the month of Elaphêboliôn (March—April), as distinguished from the lesser Dionȳsia, which were held in Poseideôn (December—January). At this feast young maidens walked in procession with baskets containing the sacred vessels on their heads, and strings of figs in their hands;
C accompanied by Sileni, Satyrs, Pans, and Bacchantés. In the olden time these processions were of a very simple character, being merely the perambulations of bands of mummers, who sang the Dithyrambs or festal hymns of Dionȳsos: but at a later period the ceremonies were exceedingly gorgeous and imposing. The nocturnal rites, which were celebrated by the Bacchantés, or female votaries of Bacchus, amidst the music of flutes, cymbals, and kettle-drums, were called Nyktelia (Νυκτέλια: Dionȳsos himself is called Νυκτέλιος).

204 The frantic women, who were supposed to form the
D train of Dionȳsos, and who figured in the processions at the festivals of the god, were called Bacchantés, Mainades (Mænades), Thyiades, Mimallŏnes, Bassarides. He was also attended by Satyrs, Pans, Silêni, Cen-



14.

taurs, Muses, and Nymphs. By artists, the Bacchantés, (204)
who composed these processions, were generally represented A
with heads thrown back, dishevelled hair, long flowing
robes, and thyrsi, swords, and kettle-drums in their hands.
Amidst all this uproar, Dionȳsos sits in a sort of drunken
tranquillity, often with his beautiful wife, Ariadnê, by his
side. We must distinguish, however, between the
ancient, or Indian Dionȳsos, as he was called, who is re-
presented in Asiatic and almost womanish costume, with
rich and flowing hair and beard, and the youthful Dio-
nȳsos, whose beautiful but boyish countenance displays a
mixture of drunken placidity and vague mysterious passion. B
His soft and shining hair descends in wavy locks over
his shoulders, and on his head he wears a mitre and a
chaplet of vine and ivy leaves. To Dionȳsos are conse-
crated the vine and the ivy—and among animals, the
panther, the lynx, the tiger, the ass, the dolphin, and the
he-goat. (See fig. 14). The Romans identified the
Greek Dionȳsos with their *Liber*, an ancient Italian god
of fertility, who had a consort named *Libera*. At his
festival, the Liberalia, which was celebrated on the 17th
of March, the young men received the *toga virīlis*. The C
worship of Bacchus, which had found its way from
Greece to Rome, was celebrated there by night, with the
most unseemly rites. In the year 566, after the building
of the city, these Bacchanalia were suppressed by the
senate, on account of their immoral character.

§ 5. *The Satyrs* (Σάτυροι, *Satyri*[1]).

The Satyrs, who are never mentioned by Homer, are 205
the companions of Dionȳsos, "a useless frivolous race" D
(γένος οὐτιδανῶν Σατύρων καὶ ἀμηχανοεργῶν. Hesiod).
They represent in a lower degree the life of nature,
whose best and noblest productions are symbolized in
Dionȳsos. Their forms are those of a he-goat, elevated
to the rank of a human being. They have shaggy hair,
short turned-up noses, sharp goat-like ears, and some-
times lumps or excrescenses (φήρεα) on their necks; their
tails are either those of a goat or a horse; their coun-
tenances express the coarsest lasciviousness; they are

[1] Σάτυρος is said to be synonymous with τίτυρος, he-goat.

(205) excessively indolent and averse to labour. Their amuse-
A ments are the song, the dance, and the drunken revel; their usual attributes (besides the thyrsus) are flutes, σύριγγες or pipes of reeds, wine-skins and drinking vessels. Hesiod calls them the sons of Hekateros and a daughter of Phorôneus, brothers of the Kurêtes, friends of sport and the dance, and companions of the Forest Nymphs, whom they persecuted with their coarse solicitations. According to other writers they are the sons of Hermês (as the rustic god of the flocks) or of Silênos.

§ 6. *Seilēnos* (Σειληνός, Σιληνός, *Silenus*).

206 Seilênos or Silênos is represented as a fat old Satyr,
B so intoxicated that he is obliged to ride on an ass, supported on either side by some of his youthful companions. His habits of intemperance are indicated by the redness of his bloated face, and the carbuncles on his nose. He is the inseparable companion of Dionȳsos, whose education he is generally supposed to have conducted. According to the Orphic theory, however, he was a being of a far higher order: an aged seer, who, despising the world and worldly advantages, devoted himself exclusively to the pursuit of wisdom, and found his reward in the perfect knowledge which he obtained of the future as
C well as the past. By some poets he is called the son of Hermês, by one of the Nymphs, or the offspring of Pan; whilst others make him the father (under the name of Papposeilênos), of a whole host of young Seilêni.

A Phrygian Seilênos is

§ 7. *Marsyas* (Μαρσύας).

207 This god (a son of Olympos[1] or Hyagnis or Oia-
D gros) having found the flute which Athênê had thrown away, because blowing it disfigured her features, challenged Apollôn to a trial of musical skill. The rival minstrels having agreed that the vanquished should be at the absolute disposal of the victor, Apollôn, whose performance on the lyre was adjudged superior to that of

[1] Olympos is also called a disciple of Marsyas, with whom he shared the honour of inventing the flute.

Marsyas on the flute, tied the unfortunate Satyr to a fir- (207)
tree and flayed him alive The skin of Marsyas was ex- A
hibited in a cave near Kelainai (Celænæ), in Phrygia, where the river Marsyas had its source. When a Phrygian melody was played on the flute, this relic of the musical satyr became agitated, as if with delight, but remained unmoved when Apollôn's instrument was touched. The whole of this myth is founded on the fact of the Dionȳsian music being of a passionate, and the Apollônian of a grave and majestic character.

A similar being to Marsyas is—

§ 8. *Midas* (Μίδας).

Originally a Phrygian Silênos, but according to a later 208
myth, a wealthy king of Phrygia, the son of Gordios B
and Kybelê. Some traces of his origin may be found in the Satyr's or ass's ears, with which, according to the poets, the head of king Midas was embellished. These ears are said to have been given him as a punishment for his want of taste in preferring the music of Pan to that of Apollôn. (Ovid. Met. 11. 146). There is another story about Midas (v. 90—145).

§ 9. *Pan* (Πάν[1]).

Pan, the son of Hermês and the daughter of 209
Dryops[2], was a pastoral and sylvan god of Arcadia. C
He is represented as cloven-footed and with horns on his head, and is the companion of the Nymphs in their rambles over hills and through the dark mazes of the forest. From the height of his mountains he watches over the flocks (Νόμιος) or follows the chase through the woods; (Ἀγρεύς) and when he returns wearied with his exertions, he seats himself beneath the shade of some ancient tree, and plays on his flute, whilst the Nymphs dance around him, or accompany the melodious strains of his instrument with their voices. The horns, beard, tail, D
and goats' feet of Pan so terrified his mother, that she

[1] The name is probably derived from πάω, to feed a flock.

[2] He is also called the son of Zeus and the Arcadian nymph Kallistô, or of Zeus and Oineïs, or of Hermês and Pênelopê.

(209) abandoned him as soon as he was born, to the care of
A Hermês, who carried the little monster in his arms to Olympus, where the sight of him so delighted all the gods (especially Dionȳsos) that they named him Pan[1], because he rejoices the heart of all (ὅτι φρένα πᾶσιν ἔτερψεν. Hom. Hymn. 18. 47).

210 Pan, the god of shepherds, was the inventor of the pas-
B toral pipe or syrinx—hence the myth of his having loved Syrinx, a Nymph of that name (Ovid. Met. 1. 691). He had also an amour with the Nymph Echô. His dwelling is in the wilderness, where the sound of his fearful voice terrifies the lonely wanderer. Just before the battle of Marathôn, an Athenian, named Pheidippidês, was hastening through Arcadia, on his way to Sparta, to demand succours from the Lacedemonians, when, as he traversed the mountain Parthenium, the voice of Pan was heard, promising to throw the Persian army into confusion, if the Athenians would only give him some proof of their gratitude for the services which he had already rendered
C them. In consequence of this communication, a temple was dedicated to Pan, at the foot of the Acropolis, and annual sacrifices and a torch race instituted in his honour (Herodot. 6. 105). The gift of soothsaying was also ascribed to Pan, who is said to have been the instructor of Apollôn in that art. At a later period, the poets (through a misunderstanding of the name) represented him as a symbol of the universe, and the sound of his pipe as the music of the spheres. Hence also the myth of his descent from Æther and a Nymph, or from Ouranos and Gê.

211 On account of his resemblance to the Satyrs, and his
D love of noise, Pan was admitted among the attendants of Dionȳsos, where he figures as a dancer, and persecutes the Nymphs with his importunities. We read also of Pans (like Satyrs and Silêni) in the plural number: and Satyrs and Satyrisks (Σατυρίσκοι, young Satyrs) Pans and Panisks (Πανίσκοι, young Pans), Silênus and Sileni became by degrees so confounded with the old Italian sylvan deities, Faunus and Fauni, Silvanus and Silvani, as to destroy all distinction of character.

[1] A mistaken derivation of his name from πᾶς, πᾶν, all.

Pan was also confounded with the Italian Inuus, in (211)
whose honour the Lupercalia were celebrated, on Mount A
Palatinus.

§ 10. *Priāpos* (Πρίαπος, *Priāpus*).

Priāpos, the son of Dionȳsos and Aphrodītê[1], was 212
the god of agricultural and pastoral fertility, whose statue B
was for that reason generally set up in vineyards and gardens. He was originally worshipt at Lampsacus, in the Hellespont, and at a later period throughout the whole of Greece. He is not mentioned by Homer, Hesiod, or any of the older poets. We sometimes read of Priāpi, in the plural number, like Panes, Satyri, &c. Priāpos was identified with the Italian Muttunus or Mutunus.

To this class we may also refer

§ 11. *The Kentaurs* (*Centaurs*; Κένταυροι, *Centauri*[2]),

beings half-men and half-horse, whose satyr-like appear- 213
ance and propensities entitle them to a place among the C
attendants of Dionȳsos. By Homer (Il. 1, 268. 2, 743. Od. 21, 295 sq.) and the oldest mythologists they are represented as rough, shaggy, muscular animals in human form, remarkable chiefly for their love of women and wine. Their original dwelling was in Thessaly, in the forests of Œta and Pelium; but being expelled thence by the Lapithi, they retired to Pindus and the borders of Epīrus. The human form and that of a horse do not seem to have been combined until the time of Pindar (about B. C. 500). They were represented by artists as D
complete human beings in front with the body of a horse behind, until the time of Phidias (about B. C. 450), when the head, neck, and arms of a man were joined to the body, chest, and legs of a horse. Their grotesque

[1] He is also called the son of Dionȳsos, by Chiônê, or of Naiad, or of Hermês, or of Adônis and Aphrodītê, or of a Satyr or Pan.

[2] The word is derived from κεντεῖν, to goad, and ταῦρος, a bull; and the idea from the old Thessalian custom of hunting wild bulls on horseback.

(213) features, pointed ears, and bristly hair, remind us of the Satyrs.

214 The natural roughness and ferocity of the Centaurs
A were greatly modified by their intercourse with Dionȳsos and his attendants. They usually march in regular order before the chariot of the god, playing on the horn or the lyre. According to the most generally received myth, the Centaurs were the offspring of Ixiôn and Nephĕlê (cloud). Cheirôn (Χείρων, Chirôn), however, the wisest of their number; and the Centauros *κατ' ἐξόχην*, is the son of Chronos and the Ocean Nymph Philȳra. He was the tutor of Achilles (Il. 11, 831), Iāsôn (Jason) and his son Mêdeios (Hes. Theog. 1001), Pêleus, Telamôn, Kastôr and Polydeukês, Amphiarāos, Māchāôn (Il. 4, 219), and many other of the Grecian heroes, who resorted to Mount Pêlion for instruction in medicine,
B music, gymnastics, and soothsaying. In him, therefore, we behold a noble being, elevated above the condition of his brethren by the refining influence of the studies to which his life was devoted. Cheirôn had a daughter named Endeïs, the mother of Pêleus and grandmother of Achilles. The lance which Achilles bore in the Trojan campaign, was a present of Cheirôn to his father Peleus, on his marriage with Thetis (Il. 16, 143. 19, 390). Hêraklês was hospitably entertained by Cheirôn, who in handling the arrows smeared with the poison of the Lernæan hydra, unfortunately let one of them fall on his foot, and inflicted so incurable a wound, that in his hopeless agony he was glad to renounce the privilege of immortality and take the place of Promêtheus in the infernal regions. (See Prometheus.)

§ 12. *Dêmêter* (Δημήτηρ, *Ceres*[1]).

215 Dêmêtêr, the daughter of Kronos and Rheia, and
C sister of Zeus (Hes. Theog. 454), was originally the divine mother earth, the parent of vegetable life: a character which she in a great measure retained even after her elevation to the rank of an individual deity. To her we are indebted for the herbs and flowers of the

[1] Δη-μήτηρ, the divine mother, i. e. the earth.

meadow, as well as for the corn, by which the life of man (215)
is sustained. Homer excludes Dêmêtêr from the coun- A
cils of the Olympic gods, and represents her as a bene-
ficial terrestrial deity, who delights in imparting blessings
to mankind. Like Dionȳsos, however, she is very rarely
mentioned by the poet. Bread (Δημήτερος ἀκτή) is often
spoken of as the gift of Dêmêtêr, who "separates the
corn and chaff by the breath of the winds" (Il. 5, 500),
we may reasonably conclude, therefore, that as the god-
dess of plenty, she was highly honoured by mankind,
although she plays but a subordinate part in such poems
as the Iliad and Odyssey, which celebrate the achieve-
ments of heroes in the field of battle, and their wander-
ings over the trackless ocean. A temple of Dêmêtêr in B
the Thessalian Pyrasos (the city of wheat), is mentioned
in Il. 2, 696. She had an amour with Iasiôn, in Crete,
where she became the mother of Plūtos, riches (Hesiod.
Theog. 969 sq.). No sooner, however, was Zeus in-
formed of their intimacy, than he struck Iasiôn with
lightning (Od. 5, 125 sq.). That Homer was aware of
Persephonê's descent from Zeus and Dêmêtêr (Hes.
Theog. 912) may fairly be inferred from Il. 14, 326, and
Od. 11, 217.

The relation of Dêmêtêr to her daughter Persephonê 216
or Kora (of which we find no mention in Homer), is the C
most prominent feature in her story. Persephonê (ac-
cording to the Hom. Hymn. 4, to Dêmêtêr) was once
gathering flowers with her companions in the Nysæan
meadows[1], when suddenly the earth was cleft asunder,
and Hadês, rising out of the abyss in his chariot drawn
by immortal steeds, seized on the terrified maiden, and
(by permission of Zeus) carried her off with him to the
infernal regions, where she became his wife. None but D
the all-seeing Hêlios had witnessed this act of violence.
Dêmêtêr, who had heard the shrieks of her daughter,
without knowing what had befallen her, wandered over
the earth in search of her lost child for ten days, at the
end of which time, Hekatê, who had also heard the cries

[1] It is uncertain which Nysa is here meant: perhaps it was originally Megara, where Dêmêtêr was worshipt at a very early period. Other myths lay the scene of this rape in Enna, Hermionê in Argolis, Phĕneos in Arcadia, and Crete.

(216) of Persephonê, directed the mother to Hêlios. Being
A informed by this god that her daughter had been carried off by Hadês, with the consent of Zeus, Dêmêtêr in her anger withdrew from Olympus and wandered unknown among men, until she reached Eleusis, where she was hospitably received under the name of Dêô (Δηώ [1]), by Metaneira, the wife of Kĕleos, who entrusted the education of her little son Dêmophoôn to the supposed old woman. In order to render her young charge immortal, Dêmêtêr rubbed his body with ambrosia, breathed on him with her divine mouth, and at night secretly laid him
B on the fire like a log of wood. But her benevolent design was unfortunately frustrated by the interference of the child's mother, who watched the proceedings of the mysterious nurse, and seeing her infant exposed, as she imagined, to certain destruction, sent forth a succession of shrieks and lamentations which broke the charm. Dêmophoôn, therefore, still remained a mortal, but his knees and arms having been touched with the ambrosia, he became the inheritor of everlasting honour. Dêmêtêr now disclosed her real character, and commanded Metaneira to build her a temple beside the fountain Kalli-
C chŏros. Here she dwelt, remote from the assemblies of the gods, and in her wrath sent such a famine upon the earth, that Zeus, in order to pacify her, was compelled to despatch Hermês to the infernal regions to bring back her daughter. Before she departed, however, Hadês gave her a pomegranate [2], which she had no sooner tasted, than it became impossible for her entirely to abandon her husband.

217 Thus it came to pass, that by the decree of Zeus, Per-
D sephonê remained two thirds of the year with her mother on earth, and the other third with her husband in the infernal regions. In this myth, Persephonê was originally intended to represent the vegetable kingdom, and her mother the all-nourishing earth. During two-thirds of the year the productions of nature are green and full of life, but in winter they are withdrawn, as it were, to

[1] This is probably the right reading of ver. 122, instead of the old form Δώς (the given form δόω=διδωμι). Dêmêtêr was called Δηώ, the Seeker, at Eleusis.

[2] The pomegranate is the symbol of marriage.

the gloomy dwelling of Hadês. Such was the origin of (217)
a myth, which represents Dêmêtêr as an affectionate A
mother, whose heart like that of a human being is susceptible of feelings of joy, sorrow, and anger.

The Homeric hymn, from which the above narrative is 218
abridged, refers especially to Eleusis, near Athens (where Dêmêtêr had a very ancient temple), and contains many allusions to the ceremonies practised there. The most prominent features of the story, as related in this hymn, are the arrival of Dêmêtêr in Eleusis, the introduction of agriculture, and the establishment of her worship. Towards the conclusion, we are told that Dêmêtêr, after instructing the sovereigns of Eleusis (Triptolemos, Diokles, Eumolpos, and Keleos) in the Eleusinian mysteries, quitted the earth, and returned with her daughter to Olympus.

The first wheat is said to have been sown on the 219
Rharian plain, near Eleusis, where stood the so-called B
threshing-floor of Triptolemos and an altar. Once every year this field was ploughed with great ceremony. The name of Triptolemos is especially associated with the progress of agricultural knowledge. According to the myth, he was commissioned by Dêmêtêr to travel from land to land, for the purpose of teaching men the use of the plough and the arts of sowing and harvesting the grain. In conjunction with Eumêlos, King of Achaia, he built the city of Aroê (ἀρόω, to till), so called because the necessary results of agriculture are the establishment of settled dwellings, the building of cities, and the introduction of all the usages of civilized life. This was the C
great benefit conferred by Dêmêtêr on mankind, when she instructed them in agriculture: and of this especial mention is made at the festivals, which are held in honour of her. Hence the surname of Θεσμοφόρος, the law-giver. During her wanderings in search of her daughter, Dêmêtêr is said to have herself instructed the inhabitants of several districts in agriculture, and at the same time to have imparted to them a knowledge of her religious mysteries. Those on the other hand, who re- D
sisted her efforts for their improvement or dishonoured her temples, were severely punished by the goddess.

(219) Erysichthôn, for example, the son of Triŏpas, a Thessalian, was visited with insatiable hunger for his impiety in entering the grove of Dêmêtêr with his slaves and cutting down the sacred trees.

220 Dêmêtêr, as originally representing mother earth, who
A sends forth the vegetable world from the dark abyss (Ἀνησιδώρα, the sender up of gifts), is closely connected with the gods of the lower world, and is even herself called the infernal (Χθονία). As the ancient Pelasgic (Πελασγίς) deity of nature, she was also frequently associated with Poseidôn, the god of the waters, whom she persecutes with her love.

221 As early as the Pelasgian times, Dêmêtêr was wor-
B shipt in every country of Greece except Attica, e. g. Megara, Bœôtia, the whole of Peloponnêsus or the western coast of Asia Minor, and in the islands of Dêlos and Crete. From Megara and Corinth her worship reached Sicily, at a very early period. This fertile island was always considered the favorite dwelling place of Dêmêtêr; hence the myth of Persephonê having been carried off by Hadês, whilst gathering flowers on the plains of Enna. We may date the decline of her worship in Peloponnêsus from the period of the Doric immi-
C gration. Unlike the Pelasgians, the Dorians were a warlike race, who were little inclined to place in the same rank with the gods of Olympus, a terrestrial deity, like Dêmêtêr, whose benefits they despised. We find, that through the overwhelming influence of this tribe, the Delphian oracle of their patron Apollôn attained a higher reputation than it had ever enjoyed before, and that the worship of the Olympic deities became universal throughout Greece. Dêmêtêr, as we have said, was not originally one of these deities, nor did her worship ever entirely combine with theirs, any more than the spirit of the old Pelasgic patriarchal life, which still survived to a certain extent in the Achæan and Ionic tribes, accorded
D with the warlike taste of the Dorians. At length, however, men began to be weary of strife and bloodshed, and then the worship of the goddess of agriculture and social order revived. From Attica the worship of Dêmêtêr in a new form found its way into Peloponnêsus; and by

degrees, her temple at Eleusis took the place of the (221)
Delphic oracle, as the centre of the Greek religious world.

The Eleusinian mysteries were the old Pelasgic rites, 222
which had assumed the character of secret observances A
in the Doric times, when the worship of Dêmêtêr became unpopular. At first they were nothing more than rustic celebrations at seed time and harvest: but in process of time this simple Pelasgic worship became a mysterious solemnity, in which none but the initiated were allowed to take part.

The symbols by which the death and revival of nature 223
were typified in the ancient rites, were now employed to B
express the vicissitudes of human life, the fate of the soul after death, and other ideas of a similar character.

Beyond this, little is known of the Eleusinian myste- 224
ries. At a later period, through the influence of the Orphic poets, the Phrygian Bacchos was associated with Dêmêtêr and Persephonê, under the name of Iacchos (Ἴακχος). They represented him as a child (Κόρος), the son of Dêmêtêr and Zeus, and the brother and bridegroom of the young maiden (Κόρη) Persephonê. The connexion between Eleusis and Athens was of very ancient date. Every year in the month Boêdromiôn (September, October), the Athenians celebrated the great Eleusinia, which lasted nine days. The first day was employed in preparations for the actual solemnity, such as sacrifices, purifications, ablutions (a procession to the sea), fasts, and similar observances.

The most remarkable ceremonial of the feast was, the 225
grand procession from Athens to Eleusis, along the C
"Sacred Way," which probably took place on the sixth day, late in the afternoon, so as to reach Eleusis about sunset. The priests and the initiated were crowned with ivy and myrtle, and bore in their hands ears of corn, agricultural implements, and torches. The ceremonies of the succeeding nights had reference chiefly to the search after Persephonê and its successful result. In the D
"sacred drama," which was performed in the great temple at Eleusis, the story of Dêmêtêr, Persephonê, and Iacchos, was represented with great magnificence, by means of various symbols. Those who were initiated

(225) into all the mysteries were called μύσται, of whom the
A fully initiated (ἐπόπται, seers) formed a distinct class. The lesser Eleusinia were celebrated at Athens towards the beginning of the spring, in the month Anthestêriôn (February—March) and the Thesmophoria (or feast of legislation), about a month after the greater Eleusinia. The latter of these festivals was commemorative of the introduction of agriculture and civilization by Dêmêtêr.

226 Her statues and pictures resemble those of Hêra,
B except that the expression of the countenance is milder and more maternal. She may be easily recognized also by her crown of ears of corn, and the torch, ears of corn, and poppies which she bears in her hands. She is often accompanied by the hog, the emblem of fertility. (See
227 fig. 15.)

At a later period, Dêmêtêr was confounded with Gaia and Rhea-Kybelê. The Romans identified her with Ceres, the ancient Italian goddess of wheat and bread, in honour of whom the Cerealia were celebrated by the Plebeians, on the 12th of April.

§ 13. *The Kabeiri* (Κάβειροι, *Cabiri*).

228 Of the Kabeiri (Cabiri), very little is known, except
C that originally in all probability they were deities of an inferior order, connected with the fertility of the earth. In Bœôtia, where they seem first to have been worshipt, we find them associated with Dêmêtêr. Thence their worship probably spread to Lemnos, Imbros, Samothrace, &c. In Lemnos, they were associated with Hêphaistos, who was originally a god of nature, the representative of the subterraneous fires. On these gods of nature they attended as ministering dæmons, and when, in process of time, Hêphaistos became especially the god of metallurgy, the Kabeiri assumed the same cha-
D racter and assisted him in his labours. The Kabeiri were also invoked by mariners as stillers of the winds and waves, and in this point of view were often confounded with the Dioscūri.

229 In Bœôtia, their worship is said to have existed from the remotest antiquity. It declined after the capture

of Thebes by the Epigŏni, but at a later period re- (229)
appeared in all its splendour in the form of mysteries. A
The most renowned of these mysteries were those celebrated in Samothrace. The names of the Kabeiri, according to a later writer, were Axieros, Axiokersa, and Axiokersos, who were waited on by Kamillos (Kadmillos, Kadmos, the arranger).

§ 14. *Persephonê, Kora* (Περσεφόνη, Περσεφόνεια, Περσέφασσα. *Proserpina.* Κόρη).

Persephonê, the daughter of Zeus and Dêmêtêr 230
(Hom. Il. 14, 326. Od. 11, 217), is called by Homer the B
wife of Hadês, but the first account of her abduction by the sovereign of the infernal regions is found in Hes. Theog. 912, sqq. In Homer, she always appears as the mistress of the shadowy world, the female counterpart of her dark and terrible consort. In the infernal regions, Hadês and Persephonê sit enthroned, like Zeus and Hêra in the bright courts of Olympus. Persephonê would seem not only to share this dark sovereignty with her husband, but even to exercise an especial authority over the ghosts of the departed, whilst Hadês, on his part, is more particularly occupied with the living, who are all constrained at some time or other to acknowledge his irresistible power. When Odysseus visits the infernal C
regions, it is Persephonê who summons the ghosts into his presence, and afterwards commands them to disperse. (Od. 11, 213. 226. 385). He is apprehensive at last that she may call forth the terrible Gorgon-head from the depths of hell and place it before him. (Od. 11, 633). Teiresias alone, of all the departed, is permitted by her to retain his memory and consciousness. (Od. 10, 490, sq.). Persephonê and Hadês (the infernal Zeus) hear the curses of men, and bring about their accomplishment (Il. 9, 457. 569).

The representation of Persephonê or Korê [Atticè 231
Kora] as a goddess of gentle character, and the intimate D
relation of the daughter to her mother Dêmêtêr, were the inventions of a later age. In this point of view she represents the growth and decline of vegetable life in general, or more especially the germination of the seeds of corn which

(231) are scattered over the glebe by the hand of the sower. At
A a still later period, she was worshipt in conjunction with Dêmêtêr as a mystical divinity; in which character she has been confounded with several other goddesses of the same description, e. g. with Hekatê, Gaia, Rheia, and the Egyptian Isis. In this character she is said to have borne to Zeus the mystic Dionȳsos, Iacchos or Zagreus, or to be the bride of Iacchos. (See Dêmêtêr.)

232 Among the Romans, this goddess had the name of Proserpĭna, which was probably derived from the Greek Persephonê. She seems also to have been confounded with Libera, the goddess of Italian agriculture.

233 Persephonê is variously represented by artists. Some-
B times she appears as the consort of Hadês, with an expression of countenance similar to that of Hêra—sometimes as the youthful daughter of Dêmêtêr, or as the mystic bride of Dionȳsos-Iacchos, with a crown of ivy, torches in her hand, &c.

§ 15. *Hadês* (Ἅιδης, Ἀΐδης, Ἀϊδωνεύς, Πλούτων, *Pluto, Dis*[1]).

234 Hadês, the son of Kronos and Rhea (Hes. Theog.
C 453), brother of Zeus and husband of Persephonê, is the sovereign of the world of shadows, the infernal Zeus (Ζεὺς καταχθόνιος, ἄναξ ἐνέρων, Il. 15, 188. 9, 457). In this dark region, he and his wife Persephonê, reign as absolutely as Zeus and Hêra in Olympus, although as a younger brother, he is like Poseidôn, inferior to his elder and wiser brother Zeus. When Hêrăklês wounded him in Pylos, he was obliged to visit Olympus in order to obtain the assistance of the divine physician Paiêôn (Il. 5, 395, sq.), but generally speaking he resides in his own
D infernal kingdom. In the Trojan war, when Zeus thundered from heaven, and Poseidôn shook the foundations of the earth with his trident, Aïdôneus started from his throne with a terrible cry, for he feared that the gloomy mansions, which are dreaded even by the inhabitants of

[1] Ἀΐδης and Ἀϊδωνεύς are Epic forms. In every day life as well as in the mysteries, the usual name was Πλούτων—the poetical form of which is Πλουτεύς.

heaven, would be laid bare to the view of gods and men A
(Il. 20, 54, sq.).

This dark and mysterious sovereign of the infernal 235
kingdom has a helmet which renders him invisible (Il. 5, 845); his terrible voice summons mortals to the realms of death; he is stern and inexorable; more odious to mankind than any other deity (Il. 9, 158). He is called Polydegmôn and Polydectês (Πολυδέγμων, Πολυδέκτης, 'the receiver of many,' because all men visit his dwelling. Hom. Hymn. 4, *in Cererem*, 9—31). The gates of the lower world he keeps firmly closed, that none may return to the light of day (πυλάρτης, Il. 8, 367). In Homer B
Hadês is surnamed κλυτόπωλος (Il. 5, 654), a title derived, in all probability, from the circumstance of his transporting the souls of the dead to the infernal regions in his chariot, rather than from his having carried off Persephonê, an occurrence which is no where mentioned by the poet. This duty—of conducting the souls of the departed to their gloomy home—was, at a later period especially, assigned to Hermês (ψυχοπομπός), who drives them before him with a golden wand: but Pindar continues to speak of the staff of Hadês, which the god employs to urge the phantoms on their way down to the lower world. As the C
power who gives rest to all the sons of men, he is called παγκοίτης (Soph. Antig. 802). Another name frequently given to him is Klymĕnos.

On the island Erytheia, as well as in the infernal 236
regions, Hadês keeps herds of cattle, which are tended by the herdsman Menoitios. The expression "flocks of Hadês," was used originally to signify the crowds of departed spirits.

As the residence of Hadês was in the bowels of the 237
earth, he was naturally regarded as the dispenser of vegetable life (Hes. Opp. 465), as well as the possessor and bestower of mineral wealth. Hence his surname of Plutôn and Pluteus.

The story of the rape of Persephonê (Proserpine) is 238
almost the only myth with which the name of Hadês is D
connected. Homer says that he was wounded by Hêrăklês in Pylos (Il. 5, 395); and the Eleans had a tradition that, when Hêrăklês, aided by Athênê, was besieging Pylos, Hadês fought on the side of the Pylians.

239 Those who invoked Hadês, struck the ground with their
A hands (Il. 9, 568). Black sheep were offered in sacrifice to him and Persephonê, and the eyes of the sacrificer were bent on the ground (Od. 10, 527), as beseemed one who worshipt the dark powers of the lower world (Od. 10, 527). The cypress and the narcissus were sacred to Hadês. He was especially honoured in Elis. On the mountain Minthê, near the Triphylian Pylos, he had a sacred enclosure; and to the north of Pylos flowed Acherôn, the river of the dead, on the banks of which were the temples of Hadês, Persephonê, and Dêmêtêr. He had also a sacred enclosure and temple in the Elean Pylos.
B Probably in that part of the country there were chasms, which were supposed to give access to the infernal regions. At all events we know that the worship of Hadês among the Eleans dates from the remotest antiquity.

240 Artists distinguish Hadês from his brothers Zeus and Poseidôn by giving him a more gloomy expression of countenance and less flowing hair. He generally wears a full robe. His attributes are the key of the infernal regions and Kerberos (Cerberus). In the few statues and busts of him which are extant, he seems to be confounded with the Egyptian Serāpis.

241 The Romans derived their ideas of Plutô from the
C Greeks; the name *Dis* (*Dives*) having the same signification as the Greek Πλούτων.

§ 16. *Thanatos* (Θάνατος) and *Hypnos* (Ὕπνος, *Somnus*).

242 Thanatos is the personification of Death in general, as distinguished from the Kêrĕs, or different sorts of death. Hypnos is the personification of Sleep. In Homer they very rarely appear as personifications (Il. 14, 231. 16, 672). In the last of these passages Zeus charges Apollôn to deliver his fallen son Sarpêdôn into the hands of the Twins, Sleep and Death, that they may convey him to Lycia, where the funeral rites will be performed by his relations.
D These twin brethren are the sons of Night (Nyx), and both of them inhabit the infernal regions (Hes. Theog. 211, 758). Sleep wanders over the earth and the broad sea, the friend and comforter of man; whilst Death, on the contrary, is a stern inexorable tyrant, feared and de-

tested even by the gods themselves (Hes. Theog. 762). (242)
The life-annihilating, far-grasping, night-enveloped Tha- A
natos, closes the eyes of mortals in the heavy slumber of the grave; but Hypnos, the gentle power, whose sweet but irresistible influence is acknowledged by gods as well as men (πανδαμάτωρ), gives us sleep as the best solace of our cares. Even Zeus himself once slumbered, at the entreaty of Hêra, when she wished to destroy Hêrăklês. On awaking, however, he was so angry, that he would certainly have hurled Hypnos into the sea, had not his mother, Night, protected him. On another occasion B
Hypnos was persuaded by Hêra to close the eyes of Zeus on Mount Ida, in order that Poseidôn might aid the Achæans, whilst the king of the gods slept. To secure this service, Hêra was obliged to promise him the Charis (or Grace) Pasithea (Il. 14, 231. Ovid. Met. 11, 592, sq.).

Thanatos and Hypnos are often represented together, 243
generally as sleeping boys, with an inverted torch. On the ark of Kypselos (a wooden chest, ornamented with figures, which was dedicated at Olympia by the Kypselidæ, the tyrants of Corinth), Night was represented as holding in her arms two sleeping boys, one of whom was black, and the other white, with the words Thanatos and Hypnos written underneath.

By Hesiod the Dreams (Ὄνειροι) are also called the 244
sons of Night; but other writers make them the children C
of Sleep or of the Earth. Oneiros is personified by Homer in Il. 2, 6, sq.

§ 17. *Kêr* (Κήρ, Κῆρες).

Kêr, the feminine personification of Fate, is also used 245
in the plural number to express the different forms of death (κήρ, κῆρες θανάτοιο). By the poets the word is employed, partly as a personification, and partly as an appellative. In Homer we rarely find it used as a personification, in the strict sense of the term. The Kêrĕs are D
dark, malignant, and inexorable goddesses, the objects of universal hatred. Accompanied by Eris and Kydoimos (strife and confusion), Kêr stalks over the battle-field, clad in a blood-stained robe, sometimes laying her icy hand on the recently-wounded soldier, and sometimes

(245) smiting down with a single blow the hitherto unwounded.
A Like human warriors, the Kêres contend with one another for possession of the dead bodies of those who have fallen (Il. 18, 535). They appear in the same fearful guise in Hesiod (Scutum Herc. 249), as dark, fierce-eyed monsters, dripping with blood, and gnashing their white teeth over the bodies of the slain, whose blood they desire to suck.

246 Fate, although inevitable, and assailing mankind in a thousand forms (Il. 12, 326), may yet be postponed through the favour of the gods, or avoided for a season. The choice was offered to Achillês, of dying a hero's death in the flower of his youth before the walls of Troy, or ending a long but inglorious life at home (Il. 9, 410. Cf.
B Il. 13, 666). Zeus weighed in his hand the fates of the Trojans and Achæans, and of Hectôr and Achillês (Il. 8, 69. 22, 209). The word Kêr is generally used to indicate a violent death, but there are not wanting instances in which it is employed in a different sense, e.g. when Odysseus, in Hadês, asks his mother by what "Kêr" she has fallen; whether by disease, or by the shafts of Artĕmis (Od. 11, 170).

247 In Hesiod the Kêres are daughters of Nyx, and sisters
C of the Moiræ, the goddesses of fate (Theog. 221). He calls them the ruthless inflicters of punishment (νηλεόποινοι), a characteristic also of the Erinyes, with whom, at a later period, they were still more intimately associated.

§ 18. *The Erīnyĕs* (Ἐρῑνύς, ύες, Εὐμενίδες, *Furiæ, Eumenides*).

248 The Erīnyĕs, produced by Gaia from the blood which flowed from the wounds of Uranos, when he was mutilated by his son Kronos (Hes. Theog. 185), were ancient and terrible goddesses who dwelt in Erebos, whence they sallied forth to execute vengeance on the transgressors of
D the divine law. They represent the vexation and anger experienced by those whose sacred rights have been violated. Thus, for example, Homer speaks of the Erinyes of parents, whose children have disobeyed their commands; and the Erinyes of an elder brother, who has been slighted by his younger brethren. Beggars also and suppliants

have their Erinyes, when their just claims to protection (248)
and sympathy are treated with contempt (Od. 17, 145). A
The passion engendered by such wrongs breaks forth in
curses, the Erinyes therefore are called by Æschylus
Ἀραί.

In Homer and Hesiod they are also the avengers of 249
outrage, murder, perjury, &c. On the fifth of every
month, which was supposed to be an unlucky day, the
Erinyes sallied forth from their infernal habitations, to
inflict punishment on those who had violated their oaths
(Hes. Opp. 803. Cf. Il. 19, 259). Shrouded in the
blackest darkness, they tread the earth to execute ven-
geance on the sinner, to whom not even the grave itself
affords a refuge from their fearful power. And not only B
are they the inflicters of punishment (Ποιναί, the punish-
ers, ap. Æschyl.), but they even make men the instru-
ments of their own ruin, by perverting the moral sense,
and thus leading them on to the commission of the most
horrible crimes. Consequently the goddesses of vengeance
are also, like the Moiræ, the bringers of misfortune to
the sons of men. Agamemnôn, whose unworthy treat-
ment of Achillês had well-nigh brought destruction on
himself and the whole Achæan army, excuses himself by
saying, "The guilt is not mine; for I have been led astray
by Zeus, and Moira, and the Erinys that walk in dark-
ness" (Il. 19, 87. Cf. Od. 15, 234).

Neither Homer, who speaks sometimes of one, and 250
sometimes of several Erinyes, nor Hesiod, who, as we C
have already mentioned, makes them the daughters of
Gaia by the blood of Uranos, tells us any thing about
their number or their names. Æschylus calls them the
ancient deities, daughters of Nyx (Night); and Sophocles
says that they were the daughters of Skotos (Darkness)
and Gê (Æsch. Eumen. 321. Soph. Œd. Col. 40, 106);
but no mention is made of their number in either of these
passages. Euripides is the first poet who speaks of three
Furies, whose names, Alêctô (Ἀληκτώ, the never-resting),
Tisiphonê (Τισιφόνη, the avenger of murder), and Me-
gaira (Μέγαιρα, the hostile), were given them at a later
period by the Alexandrine poets.

In the tragic poets the Erinyes are generally repre- 251
sented as vengeful and destructive beings, who punish D

(251) the sinner by driving him from the society of men, in-
A flicting on him the tortures of an accusing conscience in this world, and after death persecuting him in the infernal regions. The authors of their own ruin, like Helena and Mêdeia (Mêdēa), are also called Erinyes (Æsch. Agam. 729. Soph. Electr. 1080. Eurip. Orest. 1386). But the Erinyes are more especially the avengers of blood, when the natural bonds which unite the members of a family are severed by some act of violence. In such cases they have regard simply to the fact that the law of nature has been transgressed, without taking into consideration either the circumstances under which the act was committed, or the character of its perpetrator. Such instances may be found
B in the stories of Orestês and Œdipus. In obedience to the commands of Apollôn, Orestês punishes his own mother Klytaimnêstra with death for the murder of his father Agamemnôn. For this violation of the law of nature he is hunted like a wild beast by the Erinyes, and compelled to take refuge in the temple of Apollôn at Delphi. The god then commands him, after the performance of various expiatory acts, to go to Athens, and there abide the judgement of a court summoned by Athênê to try his cause. Thither he is followed by the terrible avengers of blood, who surround him in the temple of Athênê, chanting the fearful strains which fill the soul with madness,
C and wind around the sinner a chain of adamant:—"This office has powerful Fate assigned us, for our own, to pursue those mortals who have wrought wicked murders with their own hands, till the murderer has gone below the earth: and even after death small freedom is his. The overthrow of houses is allotted to me, when strife, though in time of peace, has slain a friend. Him who has thus done, we hunt down; we annihilate him, strong though he be, by virtue of the recent blood. Does the arrogance of man raise itself up to heaven, yet we strike it down: he sinks to the earth confounded, when we approach in dark attire, and our foot is swung for its
D dreaded dance. Then, with the might of a vehement spring, do I plant upon him the burdensome vigour of my foot: quickly too he runs; but his footsteps slip with a dreadful destruction. Yet though falling he knows not his fall himself; so doth guilt cloud his eye; and his

speech filling with wailing proclaims to the multitude (251)
that a dark cloud is floating over his house." Athênê, A
who comes to the assistance of Orestes, now summons the judges of Areopagus, before whom Apollôn defends his client against the accusation of the Erinyes. The judges give their votes, and when the lots are counted, it is found that the black and white are equal, Athênê having cast a white stone into the urn; consequently Orestês is acquitted. No sooner is this verdict pronounced, than the Erinyes, indignant at being thus foiled by deities younger than themselves, threaten Athens with famine and pestilence; but are at length pacified by Athênê, who promises that divine honours shall be rendered to them in the city called by her name. Thus the angry[1], malignant Erinyes are transformed into the Eumenides (Εὐμενίδες), or benevolent goddesses, who promise fertility to the land and prosperity to its inhabitants. They are thus solemnly inducted into the grotto of Areopagus. (See the Eumenides of Æschylus.)

The other story is that of Œdipus, the unhappy King 252
of Thebes, who slew his father Laïos, and married his own B
mother Iokasta (Jocasta). Although both these acts were committed in ignorance, Œdipus must, nevertheless, according to the belief of those days, endure the vengeance of the Erinyes. In obedience to an oracle, the blind old man, guided by his daughter Antigonê, seeks the sacred grove of the Erinyes on the hill of Kolōnos near Athens, in the hope of propitiating the terrible goddesses. Through a chasm in the earth (χάλκεος οὖδος, Soph. O. C. 1572), he descends into the abyss, the habitation of the Erinyes, never more to appear on earth; and thenceforth he is reverenced as the protector of the Attic land. (Soph. Œd. Col.)

These myths of Orestês and Œdipus, and their relation 253
to the Erinyes, were rather articles of the popular faith C
than mere inventions of their poets. The idea of the Erinyes was a development of the conception of a Dêmêtêr-Erinys, an angry, infernal Dêmêtêr, who was worshipt in Arcadia and Bœôtia, and exercised a terrible

[1] Ἐρινύειν, among the Arcadians, signified 'to be angry.'

(253) influence over the royal family of Thebes. By degrees
A the Erinyes were separated from Dêmêtêr-Erinys, and became themselves independent beings. In the Theban myth Œdipus was the man whose life was dedicated to the Erinyes. As soon as he is born, he is exposed on Kithærôn, their sacred mountain: a fatal errour leads him to commit the crimes of parricide and incest; vengeance overtakes him, and it is only in the hour of death that he is assured of forgiveness. His tomb, which, according to the Theban myth, was at Eteônos in Bœôtia, within the sacred enclosure of Dêmêtêr, was a place to which pilgrims resorted for the cure of every sort of sick-
B ness and infirmity. From Bœôtia the worship of the Erinyes was, in all probability, brought to Attica, where they received divine honours on the Athenian hills of Kolōnos and Areopăgus (the hill of Mars). In Attica the Erinyes were called Semnai (Σεμναὶ θεαί, The Venerable), and in Sikyôn Eumenides (Εὐμενίδες). In the Peloponnêsus also, where the myth of Orestês seems to have been more universally known than in any other state, we find traces of a very ancient worship of the
C Erinyes. It would seem, according to Peloponnesian tradition, that Orestês passed the period of his exile in Parrhasia, a district of Arcadia, where they afterwards showed a temple of the Maniai (the mad and maddening goddesses, Μανίαι), who drove Orestês mad, so that he bit off one of his fingers. Not far from this temple was a place called Ἄκη (the Healing), where the goddesses were worshipt as Eumenides, and where they are said to have appeared white to Orestês. To the black Erinyes, by whom he was persecuted, Orestês offered ἐναγίσματα; and to the white, or reconciled goddesses,
D θυσίαν. This transformation of the Erinyes into Eumenides, is said to have taken place in many other parts of Peloponnesus, as well as in Parrhasia; but in every instance the name of Orestês is associated with the myth. There is no doubt that these Peloponnesian myths formed the groundwork of the Eumenides of Æschylus; but, for the purpose of exalting his native city, and more especially of giving consequence to the court of Areopagus, the ancient criminal tribunal of Athens, the poet has transferred the scene of the acquittal of Orestês, and the re-

conciliation of the Erinyês, from the Peloponnesus to (253)
Athens.

Æschylus, the first poet who produced the Erinyes on 254
the stage, seems to have adopted the Gorgons and Har- A
pies as his model. In his tragedy of the Eumenides, they appear as hideous old women, clad in long black robes and blood-red girdles, with snakes on their heads instead of hair, blood-shot eyes, tongues hanging out of their mouths, and prominent teeth. Like bloodhounds they follow the trail of their victim, bark in their sleep, and lick the blood of the slain. Hence they are appropriately called she-dogs by Sophoclês and Æschylus. By Euripidês, on the contrary, they are represented as light-footed and winged virgin-huntresses, who bear in their hands torches and serpents. This is also the guise in which they are represented by sculptors, who would naturally shrink from giving to the marble, which was to endure for ages, a form calculated to excite only feelings of horrour and disgust.

Black sheep, and sometimes pregnant ewes, were offered 255
in sacrifice to the Erinyes; and wineless libations, com- B
posed of honey and water, were poured out on their altars.

§ 19. *Hekatê* (Ἑκάτη, *Hecatê*).

Hekatê, at the period when she first became a distinct 256
deity, was decidedly an infernal goddess, whose name was often associated with that of the Erinyes. We do not meet with any mention of her in Homer; but Hesiod (Theog. 411—452) tells us that Hecatê, a daughter of Persês and Asteriê, was honoured above all the Titans by Zeus, who conferred on her the power of bestowing on mankind happiness, victory, wisdom in council and on the judgement-seat, prosperous voyages, success in the chase, domestic and agricultural prosperity. There is, C
however, great reason to suspect, that the passage of Hesiod which contains this comprehensive account of the privileges enjoyed by Hekatê, is the interpolation of a much later period, when the Orphic poets were endeavouring to bring their system into fashion. One thing at all events is certain, that these poets were the first who

(256) elevated Hekatê (until their time an obscure and almost
A unknown deity) to the rank of a mystic goddess, who, as the controller of nature in heaven, on earth, and in the sea, was confounded with Dêmêtêr, Persephonê, Rhea, Kybelê, and a host of other goddesses. As protectress of the game and of youth (κουροτρόφος) she was associated with Artĕmis, of one of whose attributes, ἑκάτη, she was perhaps the impersonation. Like Artĕmis also, she was transformed into a goddess of the moon.

257 Her relation to Dêmêtêr and Persephonê (both of
B whom are mentioned in the Homeric hymn to Dêmêtêr, v. 25, 52, 438), and the manner in which she is confounded with Persephonê by the tragic poets, rendered Hecatê pre-eminently a chthonic or infernal deity, the dark and terrible ruler of the world of phantoms. At her bidding midnight spectres, such as the Empūsa, rise from hell to earth. Attended by gibbering ghosts, she holds her revels where three ways meet (εἰνοδία, τριοδῖτις, *Trivia*), or wheels in mystic circles around the graves of the dead (τυμβιδία); the howling and whining of dogs announce her approach, and she herself is accompanied by the dogs of hell. She is the protectress and instructress of witches, who, under cover of night, mutter their incantations, or seek out the herb, whose mystic power is derived from the light of her moon.

258 Hekatê was especially worshipt at Samothrace, Lêm-
C nos, Argos, Athens, Ægīna, and other places, partly with public, and partly with secret rites. Before and in their dwellings, as well as in the places where three ways met, statues of her were placed (Ἑκάταια, statues of Hekatê, like Ἑρμαῖ, statues of Hermês) to protect the house and the traveller from mishap; and, at the end of every month, provisions (which were afterwards consumed by the poor) were deposited in the places where three ways met, in honour of Hekatê, as well as of the other deities who were supposed to avert evil from mortals. They also sacrificed dogs to Hekatê, and offered honey and black (female) lambs to her, as well as to the Erinyes and other chthonic deities.

259 By sculptors she is represented, sometimes with one,
D and sometimes with three bodies and three heads; because her image was generally set up in places where

three roads met. The poets also describe her as a god- (259)
dess, with the head of a horse, a dog, and a lion. This A
peculiarity is expressed by the epithets τρισσοκέφαλος, τρίμορφος, *triceps*, *triformis*, *tergemina*, &c.

B. The Herôes (Ἥρωες, *Herôes*).

The same fancy which gave personality to the ancient 260
gods of nature, created also the living forms of heroes, B
who were represented as going forth to victory under their guidance, or suffering defeat and disgrace, when they were angry. In whatever part of Greece such myths existed, they were invariably the growth of national tradition, and not the inventions of individual poets, although the Epic writers afterwards made them the groundwork of their stories, and thence obtained for their poetry the title of Heroic.

In Homer, indeed, every brave and honorable man is 261
called a hero (Il. 2, 110. 13, 629. Od. 2, 15. 4, 312. 8, C
483); but the term, in its stricter sense, is confined to illustrious personages, such as the Atreidæ, Laertês, &c., who derived their origin from some god or goddess (the διογενεῖς, as distinguished from the ἀνέρες δήμου). The only difference between these heroes and ordinary men consisted in their superior personal strength; for, except in the case of here and there the paramour of some goddess (like Menelāos), who is translated bodily to Elysium, they are all subject to sickness and death like other mortals.

Hesiod first gave the title of demigods (ἡμίθεοι) to a 262
race of illustrious warriors who fought before Thebes and D
Troy, and were rewarded for their justice, heroism, and prowess by being translated after death to the Islands of the Blessed (Hes. Opp. 156). Pindar represents them as superhuman beings, who hold an intermediate position between gods and men, and are the objects of religious worship. Thus by degrees a decidedly religious element was introduced into the popular belief, and a hero-worship established with its peculiar rites, which, like the sacrifices offered to the dead (ἐναγίσματα), was altogether distinct from the ceremonies performed in honour of the gods. In these rites, libations (χοαί) of honey, wine, and

(262) water were poured out on the ground; and when beasts
A were offered in sacrifice, the heads of the victims were always bent downwards towards the earth, and their blood received into a trench. The flesh was also entirely burnt, instead of a portion of it being eaten, as was the case in other sacrifices. These solemn rites were especially performed at the graves of departed heroes, where their beneficent influence was supposed to be still in operation.

263 The heroes, as they were generally represented by popu-
B lar tradition, were neither simply historical characters, like ordinary men, nor mere symbolical abstractions. We should rather say, that they were ideal mortals, representatives, to a certain extent, of the olden time, but elevated above the narrow sphere of mere historic life. To them the people looked as the benefactors of their race, the founders of their cities and states, and the originators of social order, whose deeds of fame, or, it might be, their descent from the gods, had entitled them to a lot superior
C to that of ordinary mortals. These heroes are either mere creatures of fancy (like Danaos, Kekrops, &c.), without any historical existence, or individuals who actually lived in the olden time, but were invested with an ideal character by popular belief. Such were most of the heroes who figured in the Trojan war. Others, again, like Perseus and Bellerophontês, were originally divine beings, who, in the course of time, had been degraded into mere heroes. At a later period it was also customary to admit historical personages, such as Harmodios and Aristogeitôn, into the rank of heroes.

In the following pages we shall notice only those heroic myths which were elaborated by the most distinguished poets of antiquity.

§ 1. *Argive Myths.*

(Inachos, Danaos, Danaê, Perseus.)

264 The most ancient Argive ruler was Inachos, properly
D speaking the god of the Argive river of the same name, and the son of Okeanos and Têthys. After Deucalion's flood, he is said to have led the Argives from the mountains down into the Argive plain, which he rendered

habitable by draining its waters into the river which (264)
bears his name. Later writers, influenced, it would seem, A
by the fashion which at that time prevailed in Greece, of deriving every thing from the East and from Egypt, have represented Inachos as an Egyptian. When Poseidôn and Hêra contended for the possession of Argos, Inachos assigned the land to Hêra and offered sacrifices to her. According to another myth, Phorôneus (Φορωνεύς from φέρω), the son of Inachos, was the first who introduced the worship of Hêra into Argos, collected the scattered inhabitants of the land into a settled dwelling-place, and laid the foundation of civilized life, by teaching them the use of fire. In grateful acknowledgement of these benefits, the Argives were accustomed to offer sacrifices on his tomb at Argos.

So, the daughter of this Inachos, terminated, it is said, 265
her long wanderings in Egypt, where she brought forth a B
son named Epaphos, who afterwards became king of that country. From Epaphos descended Danaos and Aigyptos (Ægyptus), the sons of Bêlos and Archinoê. Danaos had fifty daughters and Aigyptos fifty sons. Fearing the violence of his nephews, Danaos, accompanied by the Danaïdĕs (his daughters), fled in a fifty-oared vessel to Argos, where he obtained possession of the throne, which was at that time filled by Gelānôr, a descendant of Inachos. He then built the citadel of Argos and taught the inhabitants to build wells. Soon after the arrival of C
Danaos at Argos, the fifty sons of Aigyptos appeared and demanded his daughters in marriage. This request was granted, but the Danaïdes were commanded by their father (who still feared his nephews) each to murder her husband as he slept. This cruel injunction was obeyed by all except Hypermnêstra, who spared her husband Lyneus. By command of Zeus the murderesses were absolved by Hermês, and married by Danaos to other husbands. According to another myth, the Danaïdes were punished in the infernal regions by being compelled eternally to draw water in a vessel full of holes (Ovid. Met. 4, 462, where they are called Bêlĭdes, after their grandfather.

The myth, which speaks of Danaos as coming from 266
Egypt to Argos, is of comparatively recent date. Danaos, D
in whose days, according to the belief of the ancients,

(266) the Argives ceased to be Pelasgiôts and became
A Danai, is the representative of the Achæan branch of the Danai, which has no connexion whatever with the Egyptians. The Danaïdes, his daughters, who are for ever occupied in pouring water into a vessel full of holes, are the rivers and fountains of the parched Argive land, which are always dried up in summer. They were honoured at Argos, because they had supplied the land with fountains, four of which were especially dedicated to them. One of them, Amymōne, was beloved by Poseidôn, who gave her name to a fountain which he caused to spring out of the ground. The tomb of Danaos stood in the market-place of Argos: and statues of him, as well as of Hypermnêstra and Lynceus, might be seen at Delphi.

267 The grandchildren of Lynceus and Hypermnêstra were
B Akrisios and Proitos (Prœtus), the former of whom was king of Argos, and the latter of Tiryns. Danaê was the daughter of Akrisios. Having been informed by an oracle, that if this daughter bore a son, he would put his grandfather to death, Akrisios confined Danaê in a subterranean chamber: but Zeus, who had fallen in love with her, descended in a shower of gold through the roof, and became the father of Perseus (Soph. Antig. 931 sq.), the most distinguished of men (πάντων ἀριδείκετον ἀνδρῶν) as he is called by Homer in the only
C passage where he is mentioned (Il. 14,320). Akrisios commanded both mother and child to be shut up in a chest and thrown into the sea. This chest was driven on the island of Serīphos, one of the Kykládĕs (Cyclades), and dragged ashore in the net of a fisherman named Diktys, who delivered both the prisoners into the hands of his brother Polydektês, the ruler of the island. Polydektês wished to marry Danaê, and in order to get rid of Perseus (who had now reached man's estate and was unfriendly to his mother's marriage), sent him on an expedition against the Gorgons, and commanded him to bring back the head of Medūsa[1]. In this adventure he

[1] Homer knew nothing of the Gorgons. He merely mentions the head of Gorgô (Γοργείη κεφαλή), a frightful object borne by Athênê on the shield of Zeus (Od. 11, 634. Il. 8, 349. 5, 738). In Hesiod (Theog. 270 sq.), the names of the Gorgôns are Stheino,

was aided by Hermês and Athênê, who conducted him (267)
first to the sisters of Medūsa, the Graiæ Enyô, Pe- A
phrêdô and Deinô, who had been old from the moment of their birth, and possessed only one eye and a single tooth, which they used by turns[1]. Perseus steals this eye and tooth, which he refuses to restore until they have shown him the way to the dwelling of the Nymphs. From these he receives winged sandals, a wallet, and the helmet of Hadês, which renders its wearer invisible. Hermês gives him a reaping-hook, and Athênê a mirrour. He finds the Gorgons asleep, and advancing towards B
them with averted eyes, lest he should encounter their petrifying glance, he cuts off the head of Medūsa, who alone is mortal, directing his aim by the reflexion of her image in the mirrour given him by Athênê. From the trunk of Medūsa sprang the winged horse Pêgasos. Having deposited the Gorgon's head in his wallet, Perseus pursues his way homewards, protected from the vengeance of the surviving Gorgons by his helmet of darkness. In Æthiopia, he rescues and marries Andromĕda, the daughter of Kêpheus, who had been exposed to the fury of a sea-monster. Accompanied by his bride he returns C
to Serīphos, and learning from his mother, Danaê, that Polydektês had attempted to make her his bride by force, he turns the tyrant into stone by means of the Gorgon's head, and places his early friend Diktys on the throne. Having accomplished these exploits, Perseus sends back the wallet, winged sandals, and helmet to the Nymphs, and

Euryalê, and the mortal Medūsa, daughters of Phorkys (Phorkydĕs, Phorkidĕs) and Kêtô. Poseidôn forms a connexion with Medūsa, by whom he has Chrysāôr and the horse Pêgasos. The Gorgons dwell in the extreme western regions of the earth, near the Hesperides. In ancient times they appeared as winged beings, with snakes instead of hair, and belts of serpents round their waists, but at a later period it was usual for sculptors to represent them as beautiful virgins. Probably they represented the terrible aspect of Athênê, who is herself sometimes called Gorgo.

[1] Hesiod mentions only two Graiæ, Pephredo and Enyo, who were fair-cheeked, grey-haired from their birth, and clothed in beautiful saffron-coloured robes (Theog. 270 sq.). In Æschylus, they are inhabitants of the Gorgonic fields of Kisthenê, swan-like in figure, with one eye and one tooth common to them all. On these neither sun nor moon ever shines. They were generally supposed to reside in the neighbourhood of the Gorgons, whose guardians they were reputed to be.

(267) gives the head of Medusa to Athênê, who places it in the
A centre of her shield. He then returns to Argos with Danaê and Andromeda. Akrisios flies at his approach, and escapes to Larissa, where he is afterwards accidentally slain by Perseus. Being unwilling to take possession of the inheritance to which he has become entitled by the death of his grandfather, Perseus exchanges the sovereignty of Argos for that of Tiryns with Megapenthês, the son of Proitos. He was the founder of the cities Midea and Mykênæ. By Andromeda he had Perseus, before his return to Greece; and in Mykenæ, Alkaios, Sthenelos, Elektryôn, Gorgophonê, &c.

268 Perseus had a Heroon between Argos and Mykênæ,
B and also at Serīphos and Athens. The Egyptian priests at Chemnis told Herodotus, that Perseus on his journey to Libya had visited Egypt, and instituted solemn games, because that country had been the residence of his ancestor Danaos. They also showed him a temple with an image of Perseus, and his gigantic shoe, the appearance of which denoted a fruitful season in the valley of the Nile. All this was evidently a mere invention of the priests, who were anxious to persuade the credulous Herodotus that there had once been a connexion be-
C tween Egypt and Greece. The Romans believed that the chest which contained Danaê and Perseus was driven ashore on the Italian coast, where King Pilumnus married Danaê and founded the city of Ardĕa. In accordance with this tradition, Virgil makes the Rutulian prince Turnus, the rival of Æneas, a descendant of Akrisios (Virg. Æn. 7, 410. 371).

269 Homer once mentions Perseus as a distinguished hero,
D but does not record any of his exploits—so far, however, from concluding from this circumstance, that no myths concerning Perseus were then in existence, we should rather infer from the expression πάντων ἀριδείκετος ἀνδρῶν, that the stories of his exploits were generally known long before the age of Homer. Hesiod mentions the slaughter of Medūsa by Perseus, and his persecution by her sisters (Theog. 280. Scut. Herc. 216 sq.). The framework of this story must have been laid at a very early period at Argos, where it probably formed the subject of those ancient epic songs, of which Pindar (Pyth.

12, 11), and the logographer Pherecȳdes, may perhaps (269)
have extracted the marrow. The myth is thus explained A
by O. Müller: "The myth of Perseus is a development of the Argive worship of Pallas,—a deity from whom the fruits of the earth, as well as the children of men, derive nourishment, light, warmth, and increase. The parched soil in the land of Pallas, Δανάη Ἀκρισιώνη, yearns after rain, and the father of life, Zeus, falls in fructifying, and therefore golden showers into its bosom. Perseus, the offspring of this connexion, is the favorite of the fruit-creating Pallas. But the god of the lower world, Πολυδέκτης, who is called Δίκτυς (for probably both brothers signify the same thing), wishes to appropriate Danaê to himself. From this danger she is rescued by Perseus, B
who relieves Pallas from the fearful Γοργώ, by whom the moon's rays are poisoned, and the surface of the earth turned into stone. The effects of her petrifying glance are now confined to the lower world; and at the same time the beneficent goddess, under whose fostering care the earth brings forth its fruits, is restored to her rights. Then spring forth from the ground the fountains of clear and bounding waters, of which the horse is a symbol."

§ 2. *Corinthian Myths.*

(Sisȳphos, Bellerophontês.)

Sisȳphos, the son of Aiŏlos [Æŏlus], was the founder 270
and sovereign of Corinth, or, as it was called in ancient C
times, Ephȳra. Homer (Il. 6, 153), in allusion to the extensive commerce of the city of Ephȳra, calls him the most covetous of mankind. He was severely punished for his crimes in the infernal regions, where he was compelled to roll a heavy stone with incredible toil up the side of a steep hill. No sooner, however, does the stone approach the summit than it falls back again with a thundering crash into the abyss below, and thus renders the labour of Sisȳphos eternal (Od. 11, 593, sq.). The occasion of this punishment is not mentioned by Homer. By other writers D
it is variously reported, the story of Sisȳphos being probably a combination of several of those myths, of which the Æolic race possessed so rich a store. Apollodôrus,

(270) for example, relates that when Zeus carried off Aigīna
A [Ægina], the daughter of Asôpos, from Phlius, the place of their retreat was discovered to Asôpos by Sisŷphos. We are further told that, as a punishment for this crime, Zeus sent Thanatos to Sisŷphos, and that Sisŷphos bound the god of death so effectually, that he was unable to strike a single human being until he was released from his captivity by Arês. It is also said that Sisŷphos, before his death, enjoined his wife not to bury him, and then requested permission of Hadês to return for a short time to the upper world for the purpose of punishing her neglect. This request being granted, Sisŷphos reappeared on earth, where he remained until he was forcibly brought
B back by Hermês. It was for this violation of his promise (according to some writers) that the above-mentioned punishment was inflicted. The tomb of Sisŷphos was on the Isthmus. His son Glaukos was the father of

271 Bellerophontês or Bellerophôn (Βελλεροφόντης, Βελλεροφῶν), whose beauty[1] attracted the notice of Anteia, the wife of Proitos [Prœtus], King of Argos. In revenge for his rejection of her suit, Anteia accused him to her husband, who, not venturing to put Bellerophôn to death, sent him to Lycia to his father-in-law Iobātês, with let-
C ters of fearful import (σήματα λυγρά). After entertaining his guest for nine days, the king on the tenth demanded to see the letters, and having read them, sent Bellerophôn to kill the Chimaira[2] [Chimæra], a fire-breathing monster, which had the fore-quarters of a lion, the tail of a dragon, and the body of a goat. Bellerophôn, supported by the gods (θεῶν τεράεσσι πιθήσας), subdues this monster, and afterwards, by command of the Lycian monarch, defeats the

[1] His mother's name was Eurymědê. According to other writers he was the son of Poseidôn and Eurynŏmê. He is also called Leôphontês (Λεωφόντης).

[2] According to Homer (Il. 16, 328) the Chimaira was brought up by Amisodărus, King of Caria. Hesiod calls her the daughter of Typhāôn and Echidna, and says that she was a large, swift-footed, and powerful monster with three heads, viz. those of a lion, a goat, and a dragon (Theog. 319). These descriptions of Homer and Hesiod have been combined in various ways by later poets. The residence of Chimaira was said to be in Phrygia, in Libya, in Egypt and India. More recent writers have supposed her to be a volcano or a pirate. Virgil (Æn. 6, 288) assigns her a place in Orcus with the Gorgons and Harpies.

Solymi, and, for the third time, the warlike Amazons[1]. (271)
An ambuscade is laid for him on his return by the A
bravest warriors of Lycia, all of whom he slays. The
king, having by this time discovered that his guest is of
divine origin, gives him his daughter (Philonoê, or Anti-
cleia, or Cassandra) in marriage, and shares the throne
with him. A tract of fruitful land is also settled on him
by the Lycians (Il. 6. 152—195). According to Hesiod
(Theog. 325), Bellerophôn slew the Chimaira by the aid
of Pêgasos, the winged horse produced from the blood of
the Gorgon Medūsa (Theog. 278). The words of Homer, B
θεῶν τεράεσσι πιθήσας, were interpreted by later poets to
mean, that the gods sent the winged horse to meet him
on the way, and that it was bridled and tamed by Athênê.
It is also asserted by later writers that Bellerophôn quitted
his native city, Corinth, and fled to Argos or Tiryns on
account of the murder of his brother Dêliades, or of a
distinguished Corinthian named Belleros. Hence his
name of Bellerophontês. He had been previously called
Hipponŏos (in allusion to his adventure with the horse
Pêgasos). Having incurred the displeasure of the gods, C
Bellerophôn at last became a homeless wanderer on the
Alêïan plain (the wanderer's field, ἀλάομαι). Homer,
who relates this, does not give us any information re-
specting the nature of his offence; but, according to Pin-
dar, his presumption in attempting to fly up to heaven on
the back of Pêgasos so incensed Zeus, that he sent a
gadfly, which so maddened the horse, that he threw his
rider, who became either lame or blind. Bellerophôn had
a sacred inclosure in the cypress grove of Craneion, near
Corinth, and statues of himself and Pêgasos in the temple
of Poseidôn in that city. There was also a figure of D
Pêgasos at Lechaion, the port of Corinth, representing
him in the act of opening a fountain with his hoof (πηγή,
the fountain-horse). Bellerophôn and Pêgasos are in-
timately connected with Poseidôn; Glaucos, the father

[1] The Amazons, the ideal of female strength and courage, inhabited, according to the myth, the eastern and south-eastern coasts of the Black Sea, near the Caucasus, and especially on the banks of the river Thermôdôn. Their capital was Themiskyra. They avoided the male sex, and passed their lives in war. They are said to have visited Phrygia and Lycia, Lesbos and Samothrace, and even Attica and Boeôtia.

(271) of Bellerophôn, is also a sea-god; and Poseidôn himself
A is called the father of Bellerophôn or Hipponoos: perhaps the latter is only a personification of one of the epithets of Poseidôn (ἵππιος).

§ 3. *Hêrăklês* (Ἡρακλῆς, *Hercules*).

272 From the race of Perseus sprang Hêrăklês, the greatest and most renowned of Grecian heroes. In him we behold a mortal, whose undaunted courage and superhuman strength delivered his fellow-men from distress and suffering (Ἀλεξίκακος), and who earned for himself the meed
B of immortality by his labours and acts of self-devotion. We need not here inquire whether such a person as Hêrăklês ever really existed or not. It is sufficient for our present purpose to know, that this ideal of heroic virtue was undoubtedly recognized by the Greeks. Even before the time of Homer the exploits of this personage were celebrated in Epic poems; but the Iliad and Odyssey are the most ancient sources of information now extant. In them we find all the leading events of the Heraclean myth, dispersed, it is true, throughout the poems, but forming, on
C the whole, a tolerably complete narrative. Here, as in Hêsiod, Hêrăklês is a perfect Grecian hero, armed after the Grecian fashion with lance, bow, shield, coat of mail, and helmet. About the year B.C. 650, we find Pisander, a Greek poet, substituting a lion's skin for the coat of mail and helmet, and a club for the lance. The theatre of his exploits was also gradually extended, and such a variety of Egyptian and Phenician matter introduced into the story, as to render it extremely difficult to give a clear and intelligible account of his adventures. The best plan perhaps that we can follow, will be to take each of the principal divisions of his life separately.

273 *a*) Origin and birth of Hêrăklês. Hêrăklês is
D called by Homer the son of Zeus and Alkmênê, or the (reputed) son of Amphitryôn, the husband of Alkmênê. He was born at Thebes (Il. 14, 323. Od. 11, 266 and 620. Ἀμφιτρυωνιάδης, Θηβαγενής, Hes. Theog. 530) of the race of the Argive Perseus, one of whose sons (Alkaios) was the father of Amphitryôn, and the other (Elektryôn) of Alkmênê. Amphitryôn, having slain his

father-in-law Elektryôn, was compelled by Sthenelos, (273)
the brother of the deceased, to fly with his wife to Thebes. A
Homer's account of the birth of Hêrăklês is as follows
(Il. 19, 95). On the day on which Alkmênê was to bring
forth, Zeus boasted that a man should that day be born,
who should rule over all the race of the Perseidæ. Hêra,
having persuaded Zeus to confirm this promise by an oath,
contrived that the confinement of Alkmênê should be de-
layed, and that, instead of her, the wife of Sthenelos, chief
of the Perseidæ at Argos, should bring forth a son, who
was named Eurystheus. Thus Hêrăklês became subject
to the power of Eurystheus. This myth was enlarged and B
embellished by later poets, who gave Hêrăklês a twin
brother named Iphiklês, the son of Amphitryôn (Hes.
Scut. Herc. Pindar, Nem. 10, 19. Isthm. 7, 5. Eurip.
Herc. Furens, 1—3. 149. 339. Heraclid. 37. 210. Alcest.
508, 512. 842.) Euripidês, in his Herc. Furens, sup-
poses that Hêrăklês was born at Argos, but lived at
Thebes.

Hêrăklês was the ancestor of the Doric Heracleidæ, who 274
migrated from Thessaly, and made themselves masters of
Peloponnesus at the time of the Doric migration. Thus
the myths respecting him were transferred to Argos, and
a relationship established between him and the Perseidæ,
the former rulers of the land. The Heracleidæ pretended C
that Argolis was the home of their ancestors, in order to
justify their claim to the possession of that country. The
knowledge of Hêrăklês was brought to Thebes, partly by
the Doric Heracleidæ, and partly from Delphi, together
with the worship of Apollôn. Consequently we find little
or no mention of him in the ancient traditions of the
Thebans and the Bœotians in general.

b) Childhood and youth of Hêrăklês, until the 275
time when he became the bondsman of Eurys- D
theus. Most of the myths, which record this portion
of the life of Hêrăklês, seem to have been invented by
later poets, for the purpose of filling up the gap between
his infancy and manhood, and thus rendering the history
complete. Homer merely says of this period, in general
terms, that Hêrăklês waxed stronger and stronger, and
that, under the protection of his father Zeus and Athênê,
he bade defiance to the persecutions of Hêra, and dared

(275) to wound even immortal beings, like Arês and Hêra.
A He mentions also his marriage with Megăra, the daughter of Kreôn, King of Thebes (Od. ii. 269). Pindar is the first who relates the story of his strangling the serpents (Nem. i. 49). As soon as Hêrăklês and Iphiklês were born, Hêra in her wrath sent two monstrous snakes to destroy the children: Hêrăklês raised his head, grasped the serpents with both hands, and throttled them to death. Alarmed by the screams of Alkmênê and her attendants, Amphitryôn and the nobles of Thebes hasten to the place: but, finding the serpents already slain, the father's alarm is changed into exultation, and Tiresias, the blind seer, who had also been summoned, foretels the future greatness of the child.

276 Later writers give us detailed accounts of the educa-
B tion of Hêrăklês. Amphitryôn himself taught him to drive a chariot, Autolykos was his instructor in wrestling, Eumolpos or Linos (whom he slew with a lyre) in music, Eurytos in archery, Kastôr in the art of self-defence, and Chirôn or Linos in the sciences. His father, who feared his great strength, sent him to tend the herds until his eighteenth year. During this period, Hêrăklês slew the lion on Kithærôn, and clothed himself with the skin in such a manner, as to make the animal's
C jaws serve for a helmet. Other writers say that this garment was made of the skin of the Nemean lion. On his way back to Thebes, Hêrăklês encountered the ambassadors of Erginos, the Minyan King of Orchomĕnos, who were proceeding thither to demand the yearly tribute of 100 oxen from the Thebans, and compelled them to retrace their steps, having first slit their noses and ears. In the war which followed this act of violence, he compelled the Orchomenians to restore twofold all the tribute which they had received from the Thebans, and gained such renown that Kreôn, King of the Thebans, offered him his daughter in marriage, and the gods presented him with a splendid suit of armour.

277 Hêrăklês was now summoned to Tiryns (or Mykênæ)
D to perform the service enjoined by the decree of Zeus. Immortality was promised him as the reward of his obedience. Having consulted the oracle as to the course

which he ought to pursue, he was advised to submit to (277)
his fate and perform the twelve labours which would be A
imposed on him by Eurystheus[1]. Hêrăklês then became mad, and in his fury destroyed his own three children by Megăra, as well as the two children of Iphiklês. On his recovery he repaired to Tiryns, and professed his readiness to submit to the will of Apollodorus. (See Apollodorus, Mythological Library, 2, 4, 8—12).

c) Service and labours of Hêrăklês.—The only 278
one of the labours of Hêrăklês mentioned by Homer, is B
the bringing up of the dog Kerberos from the infernal regions (Il. 8, 362. Od. 11, 617). Of his exploits, we have the combat with the sea-monster before Troy (Il. 20, 145), and the expedition against Troy for the purpose of compelling Laomedôn to give up the horses (Il. 5, 638). On his return from this expedition, he is cast away on the coast of Côs, through the malevolence of Hêra, but is afterwards conveyed back to Argos by Zeus (Il. 14, 249. 15, 18). Hêrăklês also attacked the Pylians, and annihilated the heroic race of Nêleus, with the exception of Nestor. In this combat, Hadês, who C
aided the Pylians, was wounded by him (Il. 11, 689. 5, 395). Iphĭtos, the son of Eurŭtos, disregarding the laws of hospitality, murders Hêrăklês in his own house, and takes possession of his horses (Od. 21, 22). In Homer, the scene of all these adventures, with the exception of his expedition to Troy, is laid in Greece. Nothing is said either by him or Hesiod of the *twelve* labours of Hêrăklês, although the latter has added many other stories to those related by Homer (the combats with the Nemean lion, the Lernæan hydra, and the Geryones, the liberation of Promêtheus, &c., 327—332. D
313—318. 287—294. 979—983. 521—531), and has greatly extended the scene of action. In the *Scutum Herculis*, of which Hesiod is the reputed author, there is a description of a combat with the robber Kyknos, the

[1] It is said that the hero was first called Ἡρακλῆς in this oracle (Ἥρα-κλέος, because he obtained glory through *Hêra*), his original name having been Ἀλκαῖος or Ἀλκείδης. The last name is from the root, ἀλκή, *strength*, which is also involved in Ἀλκμήνη. Ἰφικλῆς, the brother's name, is connected with ἴς, *vis*.

(278) son of Arês, in which Hêrăklês, supported by Zeus,
A Athênê, and Poseidôn, slays Kyknos and defeats Arês himself. Mention is also made of the expedition against Pylos, and the wounding of Arês (359—367). Succeeding poets down to Pindar and the tragic writers mention all the labours imposed on him by Eurystheus, with the exception of the cleansing of the Augēan stable, which is first described by Theocritus (Id. 25). It would seem, however, probable, that the Alexandrian poets were the first who actually reckoned a series of *twelve* labours.
B This number seems to have been settled by the compilers of the Hêrăklêan myths, because Hêrăklês was the symbol of the sun, which travels through the twelve signs of the zodiac. The succession is given differently by different writers: we shall follow the order observed in an epigram of the Palatine Anthology (T. ii. 651 [1]).

279 1. Combat with the Nemean lion.—Eurystheus had commanded Hêrăklês to bring him the skin of the invulnerable lion, the offspring of Typhôn and Echidna, which dwelt in the woody valley of Nemea. On his way to this adventure, in passing through Kleônæ, he saw a man named Molorchos, who was about to offer sacrifice. Hêrăklês prayed him to defer this duty for thirty days, and promised, if he returned safe, to join with him in the offering: but, if he did not return, then the man was to
C sacrifice to him as a hero. Hêrăklês at first attacked the lion with his arrows; but, finding him invulnerable, he drove him into the den with his club, and, having stopped one of the holes, entered by the other, and, strangled the beast in his arms. Returning with the trophies of his

[1] Πρῶτα μὲν ἐν Νεμέᾳ βριαρὸν κατέπεφνε λέοντα,
Δεύτερον ἐν Λέρνῃ πολυαύχενον ἔκτανεν ὕδραν,
Τὸ τρίτον αὖτ' ἐπὶ τοῖς Ἐρυμάνθιον ἔκτανε κάπρον,
Χρυσόκερων ἔλαφον μετὰ ταῦτ' ἤγρευσε τέταρτον,
Πέμπτον δ' ὄρνιθας Στυμφαλίδας ἐξεδίωξεν,
Ἕκτον Ἀμαζονίδος κόμισε ζωστῆρα φαεινόν,
Ἕβδομον Αὐγείου πολλὴν κόπρον ἐξεκάθηρεν,
Ὄγδοον ἐκ Κρήτηθε πυρίπνοον ἤλασε ταῦρον,
Εἶνατον ἐκ Θρῄκης Διομήδεος ἤγαγεν ἵππους,
Γηρυόνου δέκατον βόας ἤλασεν ἐξ Ἐρυθείης,
Ἑνδέκατον κύνα Κέρβελον ἤγαγεν ἐξ Ἀΐδαο,
Δωδέκατον δ' ἤνεγκεν ἐς Ἑλλάδα χρύσεα μῆλα.

victory, he arrived on the thirtieth day at Kleônæ, where (279)
he found Molorchos preparing to sacrifice to him as a A
hero. Having joined his friend in offering sacrifice to Zeus, his preserver, Hêrăklês returned to Mykênæ, where Eurystheus was so terrified at his prodigious size, that he took refuge under ground in a brazen vessel, and commanded the hero never again to enter the city, but in future to exhibit the proofs of his prowess outside the gates.

2. The Lernæan hydra, the offspring of Typhôn 280
and Echidna, inhabited the Lernæan morass, near Argos, close to the fountain of Amymône. This serpent, which devastated all the country around, had nine (or 100 or 1000) heads, one of which was immortal. Hêrăklês, B
having forced the monster to quit its den by shooting fiery darts at it, proceeded to cut off its heads, but was astonished at finding that, as often as a head was cut off, two fresh ones sprang up in its place. He then burnt them down with firebrands, crushed the immortal head to pieces with a huge fragment of rock, and dipped his arrows in the poison of the slaughtered serpent, so as to render the wounds which they inflicted incurable (Apollod. 2, 5, 2[1]).

3. The Erymanthian boar, having come down from 281
the mountain of Erymanthos (on the borders of Achaia, C
Elis and Arcadia), to ravage the country of Psophis, Hêrăklês received a command to bring it alive to Mykênæ. Having effected this by driving the boar into the deep snow, he brought it to Eurystheus (Apollod. 2, 5, 4). According to other writers, the boar's lair was in Thessaly. On his way thither, Hêrăklês met, on the mountain Pholŏê, the centaur Pholos, who received him hospitably, and placed before him a meal of roasted meat: but when Hêrăklês ventured to open the wine skin, which was common to all the centaurs, the whole body attacked him with stones and trunks of trees.

[1] In the combat between Hêrăklês and the hydra, a huge crab came to the assistance of the latter, and compelled the hero to call in his charioteer Iolāos, the son of Iphiklês, by whose aid he defeated his antagonist. According to Apollodorus, Eurystheus refused to let this victory reckon as one of the labours of Hêrăklês, because Iolāos had helped him to achieve it.

(281) Hêrăklês soon dispersed his assailants, and chased them
A as far as Malĕa [or -ēa], where they took refuge in the dwelling of Chirôn, who accidentally received an incurable wound from one of the arrows which had been dipped in the poison of the hydra. Such labours and combats as these, not having been enjoined by Eurystheus, were called πάρεργα.

282 4. The Keryneian hind, with golden antlers, was sacred to Artĕmis, and inhabited the mountain Keryneia, between Arcadia and Achaia or the Arcadian mountain Mainalos [Mænălus]. Hêrăklês, having received a command to bring this creature to Iphiklês, followed her a whole year, and at length wounded her in the foot with one of his arrows, on the banks of the Arcadian river, Ladôn (Apollod. 2, 5, 3).

283 5. The Stymphālĭdĕs, an immense flock of birds on
B the Arcadian lake Stymphālos, with brazen talons, wings, and beaks, and arrow-proof feathers. Hêrăklês, having first scared these birds with a brazen rattle (the gift of Athênê), shot them down with his arrows or drove them away from the lake (Apollod. 2, 5, 6). According to the Argonautic myth, they took refuge in the island of Arêtias, near Kolchis.

284 6. The girdle of Hippolŭtê, queen of the Amazons.
C Admetê, the daughter of Eurystheus, having expressed a desire to possess this girdle, Hêrăklês, accompanied by a band of his comrades, proceeded to the Thermodon, and demanded it from Hippolŭtê, who would readily have given it to him, had not Hêra (in the form of an Amazon) persuaded her that the hero had come thither with the intention of robbing her. In the combat which followed, Hippolŭtê was slain, and Hêrăklês carried off
D the girdle. The distance of the scene of action rendered it easy to interpolate πάρεργα into this myth. We are told, for example, that, on his way home, Hêrăklês visited Troy, and rescued Hesiŏnê, the daughter of Laomedôn, from a sea-monster, sent by Poseidôn to devour her. In return for this service, Laomedôn promised to give him the horses which he had received from Zeus in exchange for Ganymêdês. After waiting a considerable time for the fulfilment of this promise, Hêrăklês at last departed,

threatening Laomedôn with war (Apollod. 2, 5, 9, cf. Il. (284) 5, 638).

7. The stables of Augeias [Doric and later Augeas].—Eurystheus next commanded Hêrăklês to 285 A
cleanse in one day the stables of Augeas, the son of Hêlios, King of Elis, who possessed immense herds of cattle. Having arrived at the court of Augeas, Hêrăklês, without mentioning the command of Eurystheus, proposed that the king should give him the tenth part of his cattle for cleansing the stable. This proposal being at once accepted by Augeas, who of course considered such a feat impossible, Hêrăklês in a short time purified the stable from the accumulated filth of years by turning into it the streams of the Peneios and Alpheios. No sooner, however, was Augeas told B
that this work had been performed in obedience to the command of Eurystheus, than he refused to pay the stipulated reward: whilst, on the other hand, Eurystheus was unwilling to reckon this as one of the labours of Hêrăklês, because it had been wrought for hire (Apollod. 2, 5, 5). Hêrăklês afterwards marched against Augeas at the head of a considerable force, a great part of which perished in the defiles of Elis, where they were attacked by the Molionides Kteatos and Eurŭtos, the allies of Augeas. In revenge, Hêrăklês attacked and defeated the Molionĭdæ, near Kleônæ, ravaged the territories of Augeas, and put him and his sons to death. It was immediately after this victory (according to Pindar) that he instituted the Olympic games.

8. The Cretan bull.—In obedience to the commands 286
of Eurystheus, our hero next brought to Mykênæ a C
beautiful bull, which had been driven mad by Poseidôn, because Minôs, King of Crete, had spared its life, and sacrificed an inferior animal to the god of the sea. According to the Athenian myth, the bull, having been released by Hêrăklês, strayed as far as Marathôn, where it committed great ravages. It is mentioned in connexion with that district in the story of Thêseus (Apollod. 2, 5, 7).

9. The mares of Diomêdês, king of the Bistonians, 287
in Thrace, were fed by him on human flesh. Hêrăklês D
overcame Diomêdês, and, after the mares had devoured

(287) him, brought them to Mykênæ, where Eurystheus dedicated them to Hêra, and then set them at liberty. They were afterwards torn in pieces by wild beasts on mount Olympos.

288 10. The cattle of Geryôn, a monster with three
A bodies, were tended by the giant Eurytiôn, in an island of the extreme west, called Erytheia (the red island, so named from the redness of the western sky at sunset), where they were guarded by the two-headed dog Orthros; Hêrăklês, having received the commands of Eurystheus, to bring them to Mykênæ, traversed Europe and Libya, and set up a pillar on each side of the straits of Gibraltar (the Pillars of Hercules), as a memorial of his having reached the termination of his journey.
B Hêlios having scorched him with his rays during this expedition, Hêrăklês bent his bow, and the god, in admiration of his courage, gave him a golden bowl, in which he traversed the ocean, and reached Erytheia, where he killed Eurytiôn and Orthros, drove away the cattle, and slew Geryôn, who was pursuing him. Having recrossed the sea with his prize, and reached Tartêssos, he restored the golden bowl to Hêlios. On his way home he crossed the Pyrenees and Alps, and traversed the country of the
C Ligurians and Italy. In lower Italy, one of the bulls leapt into the sea and swam across the strait to Sicily, where it fell into the hands of Eryx. Hêrăklês followed the animal into Sicily, slew Eryx, who had forced the hero to wrestle with him, and then proceeded to the Ionian Sea. In Thrace, the cattle were driven mad by Hêra, and dispersed over the country; but, by dint of great exertion, Hêrăklês got them again together, and brought them to Eurystheus (Apollod. 2, 5, 10). This long journey afforded the poets abundant opportunity for embellishment, as well as for engrafting other adventures
D on the original story. Thus, for example, the hero wrestles with Antaios [Antæus] in Libya, kills Busīris in Egypt, fights with the giants at Kumai [Cumæ], and slays the robber Alkyŏneus, on the Isthmus. The Roman writers more especially have made this expedition the groundwork of their stories of Hêrăklês.

289 11. The bringing of Kerberos [Cerberus] from the infernal regions, being the most difficult of the

labours of Hêrăklês, is on that account generally reckoned (289)
as the twelfth. Hêrăklês, accompanied by Hermês and A
Athênê, descended into the bowels of the earth, near
Tænaron, and having found Thêseus and Peirithoos bound
in chains close to the gates of Hadês, released the former,
and was in the act of freeing Peirithoos also from his
fetters, when an earthquake compelled him to desist.
Being permitted by Hadês to carry off Kerberos to the
upper world, provided he used no weapon in the encounter,
Hêrăklês seized the monster on the banks of the river
Acherôn, loaded it with chains, and reappeared on earth
with his prize (at Trœzên, or, according to some writers,
at Tænaron or Hermionê). The day after it had been B
exhibited to Eurystheus, it was carried back to the in-
fernal regions by Hêrăklês (Apollod. 2, 5, 12. Cf. Il. 8,
362. Od. 11, 623).

12. The golden apples of the Hesperides, pre- 290
sented by Gaia to Hêra on her marriage with Zeus, were
entrusted to the care of the Hesperides, the daughters of
Nyx[1] (Hes. Theog. 215), who kept them in a garden in
the extreme west, where they were guarded by a dragon
named Ladôn. The great difficulty of this adventure
consisted in the hero's ignorance of the locality in which
the apples were to be found,—a circumstance which has
also led the poets to lay the scene in various lands, as
well as to invent a number of supplementary adventures.
They seem indeed to have confounded this myth with the C
story of Geryôn, because the scene of both was in the far
west. Hêrăklês traversed Thessaly, Macedonia, and Il-
lyria; and having visited the Nymphs of the Eridănos,
was enabled by their advice to seize the person of Nêreus,
the old man of the sea, and compel him to disclose the
residence of the Hesperides. He then traversed Libya and
Egypt, and, having visited Arabia, returned through Libya
to the place where he had formerly received the golden
bowl from Hêrăklês. In this vessel he crossed over to the
continent, and on Kaukasos (Caucasus) shot the eagle

[1] The Hesperides are called by Hesiod the daughters of night, because their abode is in the west, where the day disappears. Other writers make them the daughters of Phorkys and Kêtô, or of Atlas and Hesperis. Their names in Apollodôrus are Aiglê, Erytheia, Hestia, and Arethūsa. Others mention three or seven.

(290) which devoured the liver of Promêtheus. At length he
A reached the country of the Hyperboreans[1] and Atlas, who bears the vault of heaven on his shoulders. Remembering the advice of Promêtheus, he sent Atlas in search of the apples, and, during his absence, himself sustained the heavens. Atlas, on his return, was unwilling to resume his burthen; but Hêrăklês persuaded him to take the heavens on his shoulders for a few moments, whilst he prepared a pad to ease his own head, and, having thus relieved himself of his load, snatched the apples from his
B hand, and disappeared. On arriving at Mykênæ he was presented with the apples by Eurystheus, and dedicated them to Athênê, who carried them back to the place from which they had been taken.

291 After the performance of these twelve labours, Hêrăklês was dismissed by Eurystheus, and returned to Thebes, where he gave his former wife, Megara, in marriage to his nephew Iolāos, and then retired to Oichalia (or, according to later myths, to Eubœa or Messênia), with the intention of becoming a candidate for the hand of Iŏlê, the daughter of King Eurŷtos. It happened about this time that the cattle of Eurŷtos were stolen, and the king, who had refused to give his daughter in marriage to Hê-
C răklês, accused the hero of the theft. Iphĭtos, the king's son, having offered to accompany Hêrăklês in search of the cattle, the two set out together for Tiryns, where they were concealed. In a fit of madness Hêrăklês hurled his companion from the walls of the city (Apollod. 2, 6, 1 and 2, continuation of Od. 21, 22, sq.), and was punished with a grievous sickness, from which he could only be relieved by serving three years as a hired servant. According to a later myth he was purchased by Omphălê, the queen of Lydia, who compelled him to wear a woman's dress, and occupy himself with spinning and other female labours. Several expeditions were also undertaken by Hêrăklês during this period (Apollod. 2, 6, 3).

292 After his discharge from the service of Omphălê, Hêrăklês, it is said, made war on Laomĕdôn, king of Troy. The story of this expedition, which is mentioned by Homer

[1] The Hyperboreans, properly speaking, are a people inhabiting the northern extremity of the globe; but later writers have also fixed their residence in the west.

(Il. 5, 640), has been greatly embellished by later poets (292)
(Apollod. 2, 6, 3[1]). Among the warriors who accompanied A
him, especial mention is made of Oïkleus, who was slain
by Laomedôn in an attack on the ships, and Telamôn.
The latter of these heroes incurred the displeasure of
Hêrăklês, by mounting the walls of the besieged city be-
fore him; and, in order to propitiate his offended master,
collected together a heap of stones, for the purpose, as
he declared, of erecting an altar to Hêrăklês Kallinīkos.
Hêrăklês was so pleased at this, that he pardoned the
offender, and gave him Hesiŏnê, who, being permitted to
ransom one of the prisoners, released her only surviving
brother Podarkês. From this circumstance Podarkês B
obtained the name of Priamos, the ransomed. Hêrăklês
then returned to Argos (Il. 14, 249), and undertook an
expedition against Augeas, and afterwards against Pylos
(Apollod. 2, 7, 2, and 3. Cf. Il. 11, 689).

Soon after the termination of these adventures, Hêră- 293
klês visited Kalydôn in Ætôlia, where he became a suitor
for Dêianeira, the daughter of King Oineus (Apollod.
2, 7, 5), and defeated his rival, the river-god Achelôus, in
single combat (Soph. Trach. 919). During his residence
at the court of Oineus, Hêrăklês undertook an expedi-
tion against the Thesprôtians. Having inadvertently C
slain a youth named Eunŏmos at a banquet in the king's
palace, he quitted Kalydôn in company with Dêianeira,
and went to reside at Trachis, on Mount Œta, with his
friend Keÿx. On their journey thither they came to the
river Euênos, which Hêrăklês crossed, leaving Dêianeira
on the other side to be brought over by the Centaur Nes-
sos. Midway in the stream the centaur attempted to
offer violence to Dêianeira. For this offence he was shot
by Hêrăklês, and in dying recommended to Dêianeira the
blood which streamed from his wound as an infallible
specific for retaining the affections of her husband (Soph.
Trach. 546—568). In passing through the land of the

[1] The Argonautic expedition, the chase of the Kalydonian boar, and the landing of Thêseus on the isthmus of Trœzên, seem all to have occurred during this period. The absence of the name of Hêrăklês from the list of heroes engaged in these expeditions was accounted for by the fact of his being at that time engaged in the service of Omphălê.

(293) Dryopians, Hêrăklês was so tormented with hunger, that
A he unyoked an ox from the plough and devoured it[1]. On the same expedition he met Kyknos and Arês near Trachis, and engaged them both, supported by Iolāos and Athênê. Kyknos fell and Arês was wounded (Hes. Scut. Herc.). From Trachis Hêrăklês undertook an expedition against the Dryopians and Lapithæ, both of whom he defeated. The latter of these expeditions was undertaken at the instance of a Doric prince named Aigimios (Apollod. 2, 7, 7).

294 *d*) Death and apotheôsis[2] of Hêrăklês. Respect-
B ing the death of Hêrăklês, Homer merely tells us, in general terms, that even he, the mighty warrior, the favorite of the gods, was compelled to submit to Moira and the heavy wrath of Hêrê (Il. 18, 117, sq.). In the infernal regions Odysseus meets his shade (*εἴδωλον*), stalking like dark night with bended bow and a terrible belt around his body; but the hero himself (*αὐτός*) dwells on Olympos, the husband of Hêbê, the beautiful goddess of youth (Od. 11, 601, sq.). In all probability, however, the verses 602—604 (*εἴδωλον· αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσιν τέρπεται ἐν θαλίῃς καὶ ἔχει καλλίσφυρον Ἥβην*), in which a distinction is drawn between the real Hêrăklês
C and his phantom, are an interpolation; for the story of his deification and marriage with Hêbê were the invention of a later age, which could not endure that the hero who had performed such mighty exploits, should remain in the infernal regions like any other mortal. The myth, as related by Hesiod (Theog. 950, sq.), was enlarged and embellished by subsequent writers. The outline of the story is as follows.

295 From Trachis Hêrăklês marches with an army to
D Oichalia in Eubœa, storms the city, slays Eurȳtos and his sons, and carries off his daughter Iŏlê. Wishing to offer sacrifice to Zeus on the Kênæan promontory in Eubœa, he sends Lichas to Trachis for a robe suitable to the occasion. Dêianeira, on hearing that her husband has returned victorious, bringing with him a beautiful

[1] Greediness and drunkenness were prominent traits in the character of Hêrăklês as represented by the Comic writers. Hence he is called *Βουφάγος, Βουθοίνας, Ἀδηφάγος, Πολυφάγος, Φιλοπότης*.

[2] Deification.

prisoner, is smitten with jealousy, and, in the hope of re- (295)
taining his affections, sends him a garment steeped in the A
blood of the Centaur, with which the poison of the arrow of Hêrăklês has mingled. Hêrăklês puts on the robe, is instantly seized with the most excruciating torment, and in his agony hurls Lichas into the sea. He then returns to Trachis (where Dêianeira has slain herself on receiving intelligence of the disaster), and having enjoined his son Hyllos to mary Iŏlê, ascends a funeral pile which he has himself erected on Mount Œta, and calls on the bystanders to set fire to the wood. The shepherd Poias, or his son Philoktêtês (Soph. Philoc. 802), who performs this office, receives the arrows of Hêrăklês as a reward. Repeated B
flashes of lightning soon consume the wood, and Hêrăklês, amidst the roar of thunder, is carried up in a cloud into Olympos, where he is reconciled to Hêra and marries Hêbê, who becomes the mother of Alexiares and Anikêtos (Apollod. 2, 7, 7. Cf. Soph. Trachin. Pindar, Nem. 1 fin. 10, 31, sq. Isthm. 4, 55, sq. Euripid. Heracl. 910, sq. Orest. 1686. Ovid. Met. 9, 134, sq. Virg. Æn. 8, 300[1]).

Immediately after the apotheôsis of Hêrăklês, sacrifice 296
was offered to him on the spot where he died by Iolāos C
and other friends, and a service established in honour of him by Menoitios in Opus. This example was soon followed by the Thebans and other Grecian tribes in the mother-country, as well as in the colonies. The Athenians were the first who worshipt him as a god. In various parts of Greece divine as well as heroic honours were rendered to him, and solemn games (Ἡρακλεῖα) instituted in commemoration of his achievements.

Other nations had also their national hero, whom the 297
Greeks, as soon as they became acquainted with his ex- D
istence, either pronounced to be identical with their own Hêrăklês, or, at least, gave him that name. Thus we hear of an Egyptian, a Phœnician, a Persian, and a Lydian Hêrăklês. The Italian *Hercules* undoubtedly derived

[1] The story, as told by Sophocles, differs from the above narrative in several particulars. In the Trachiniæ, Hêrăklês undertakes the expedition against Oichalia at the command of Omphălê. Iŏlê is sent with Lichas to Trachis. Dêianeira, of her own accord, sends the poisoned robe to Hêrăklês. Hyllos sets fire to the funeral pile, &c.

(297) his name from the Greek hero; but it is more than pro-
A bable that the myths concerning the Greek Hêrăklês, which had found their way into Lower Italy by means of the Greek colonists, were amalgamated with similar tales of the old Italian heroes. At a later period these were also intermingled with Asiatic myths. Hêrăklês had statues, temples, and altars throughout the whole of Italy, especially at Rome.

298 Of the Italian myths, we will mention only the story of the giant *Cacus*. As Hercules (Hêrăklês) was returning from Erytheia, some of the cattle of Geryôn, which he was driving before him, were stolen whilst he slept by Cacus, who dragged them backwards by their tails into his cave, that the traces of their footsteps might not betray the
B place of their concealment to Hercules. The lowing of the cattle, however, discovered them to the hero, who slew Cacus, and offered sacrifices to *Pater Inventor*. *Evander*, who had emigrated from Arcadia to the district of Palantium, now came with the shepherds of the neighbourhood to the spot, and, having built an altar (*ara maxima*), sacrificed to Hercules. The families of the *Potitii* and *Pinarii* were appointed to preside over the rites celebrated in honour of this hero (Liv. 1, 7).

299 The worship of Hercules in Sicily, Corsica, Sardinia,
C Malta, and at Gades in Spain, is probably of Phœnician origin. We hear also of a Hercules in Gaul and Germany (Tacit. German. 2).

300 To Hêrăklês were consecrated the white poplar, the olive, the ivy, and warm springs. He is represented by artists as a child, a youth, and a full-grown man. In the last of these forms he appears as a gigantic warrior, with strong and muscular limbs, broad chest, and short bull-like neck. The head and eyes are small in proportion to the size of the body: the hair is short and strong, and the forehead
D massive. His usual weapons are a club and bow, and his clothing a lion's skin. There is still in existence a famous statue called the Farnese Hercules, which represents the hero in a state of repose.

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301 The descendants of Hêrăklês, who were very numerous, were called Hêrakleidæ (Ἡρακλεῖδαι), although that name

is more especially given to those who entered Peloponnêsus in company with the Dorians, for the purpose of (301) A taking possession of the districts formerly subdued by their ancestors (Argos, Lacedæmon, the Messenian Pylos). The myth relates that Hyllos, the son of Hêrăklês, quitted Trachis, where Keÿx was unable to protect him from Eurystheus, and, after traversing the whole of Greece, at last found an asylum at Athens[1]. On the refusal of the Athenians to deliver up the fugitive, Eurystheus declared war against them, but was defeated and slain by Thêseus, Hyllos, and Iolāos, near the Skirônic rocks. The Herakleidæ then invaded Peloponnêsus, but were compelled to retire in consequence of a pestilence. They then returned B to Athens, and thence undertook an expedition into Thessaly, where Aigimios, prince of the Dorians, adopted Hyllos as his son, and gave him the third part of his territory, because Hêrăklês had once defended him against the Lapithæ. Three years afterwards Hyllos, at the head of a band of Dorians, again invaded Peloponnêsus, for the purpose of seizing on the kingdom of Eurystheus, of which the Pelopid Atreus had taken possession. It was not until a hundred years after his death (which took place in a single combat with Echĕmos, king of Tĕgĕa), that his posterity were firmly established in Peloponnêsus. The Trojan war happened ten years after the death of Hyllos.

§ 4. *Attic Myths.*

(Kekrops, Theseus.)

Kekrops (Cecrops, Κέκροψ, πος), a son of the earth 302 (γηγενής) and Attic Autochthôn[2], founded Athens and C built the citadel, which he named Kekropia after himself. The same name was given to the country of Attica, which, until then, had been called Aktê (the coast). He is said to have been the first who introduced civilization into Attica, and collected the inhabitants of the country into

[1] According to the Hêrakleidæ of Euripides, the descendants of Hêrăklês dwelt first in Argos; and, being driven out of that city by Eurystheus, they fled to Trachis, and afterwards to Athens.

[2] As a son of the earth and autochthôn, Thêseus was represented with a human body and the lower parts of a dragon (διφυής).

(302) twelve districts. It was in his reign that Athênâ ob-
A tained possession of the city and territory after her contest with Poseidôn. He established the worship of Zeus, in which no blood was to be offered, but only cakes (πέλανοι). Kekrops is the hero of an old Pelasgic tribe, which was spread over Attica, Bœotia, and the neighbouring districts; and from this circumstance the name has been given to various heroes, who are said to have founded Pelasgic cities named Athênæ in different parts of Greece (in Bœotia on the lake Kôpaïs, in Eubœa, &c.). The story of his having come to Greece from Saïs in Egypt was the invention of a later period. His daughters are Agraulos, Hersê, and Pandrŏsos, originally beings of a divine nature.

303 The most celebrated hero of Attica is Thêseus (Θη-
B σεύς, the orderer, from τίθημι). The myth connects him with the race of Kekrops and of Erechtheus or Erichthonius, who is also said to have been an autochthôn. The son of Kekrops was Pandîôn, whose son Aigeus (Ægeus) was the father of Thêseus. His mother was Aithra (Æthra), the daughter of Pittheus, king of Trœzên. As soon as he was grown up he was sent to his father at Athens, where he exhibited, as tokens of his identity, a sword and a sandal, which Aigeus had concealed under a mass of rock near Trœzên, when he took leave of Aithra. The Athenians have, in some sort, identified him with Hêrăklês, as a hero to whom the land was indebted for its
C deliverance from all sorts of monsters. Among other exploits, he slew on his way to Athens Sinnis or Pityokamptês (the pine-bender), who used to tear travellers limb from limb by binding them to the boughs of pines, which he had bent down for that purpose, and then letting the trees go. On the borders of Megăris he killed the robber Skeirôn, and near Eleusis the wrestler Kerkyôn. He also put to death Damastês or Prokrustês (the stretcher), who used to destroy strangers by straining their limbs on an iron bed, and the Krommyonian sow. From Athens he went in search of the Marathonian ox, which he brought alive to the capital, and sacrificed it to
D Apollôn Delphinios. The Athenians, at this time, were compelled to send, as a yearly tribute to Minôs, king of Crete, seven youths and seven virgins, who were destined

to be devoured by a monster called the Minotauros, (303)
which inhabited the Cretan Labyrinth. Thêseus, who A
readily undertook the task of delivering them, slew the
monster; and by means of a thread, which Ariadnê, the
daughter of Minôs, had given to him, escaped from the
labyrinth, and fled from Crete with his mistress, whom he
afterwards abandoned on the island of Naxos. As he
approached Athens, he unfortunately forgot to hoist a
white sail in token of his success; and Aigeus, supposing
that his son had perished, threw himself into the sea. B
Thêseus, who was now king of the Athenian territory,
collected the scattered inhabitants into one city, established the Panathênæa and Metoikia (feast of the foreign settlers), introduced the worship of Aphroditê Pandêmos (the goddess of love of the whole people), and of Peithô (persuasion), and founded the Isthmian games.

In conjunction with Hêrăklês, Thêseus undertook an 304
expedition against the Amazons, and, having defeated C
them, brought Hippolytê back to Athens and married her[1]. Their son was called Hippolytos. After her death he married Phaidra (Phædra), the sister of Ariadnê. He took part also in the Argonautic expedition and the chase of the Kalydonian boar. Accompanied by Peirithoos, king of the Lapithæ, Thêseus descended into the infernal regions, with the intention of carrying off Persephônê. For this daring attempt, Hadês fastened them to
a rock on which they had seated themselves. Thêseus was D
liberated by Hêrăklês, and returned to Athens, where he found Menestheus, the leader of the Athenians in the Trojan war (Il. 2, 552. 4, 327), in possession of the throne. He died in exile, in the island of Skyros, and many years afterwards his bones were brought back to Athens[2] by Kimôn, the son of Miltiadês. Thêseus was

[1] The Amazons undertook an expedition against Athens, to obtain redress; but after a long battle withdrew their forces.

[2] Thêseus is mentioned by Homer, Il. 1, 265. Od. 11, 631 and 322. Probably these verses were interpolated by the Athenians. In Il. 3, 144, Aithra, the daughter of Pittheus, is mentioned among the slaves of Helĕna. An attempt has been made to explain this by supposing that, Thêseus having been defeated by Kastôr and Polydeukês, his mother Aithra fell into the hands of the conquerors, and thus became the slave of their sister.

(304) reverenced as a hero at Athens, where he had a magnifi-
A cent temple. His statues are almost the same as those of Hêrăklês, except that the limbs are somewhat lighter and the expression of the face more intellectual.

§ 5. *Theban Myths.*

(Kadmos, Oidipous [Cadmus, Œdipus].)

305 Kadmos (Κάδμος), after whom the citadel of Thebes was called Kadmeia, was the reputed founder of that city. The myth concerning him is as follows. He was the son of Agênôr, king of Phœnicia, and the brother of Eurôpa,
B Phœnix[1], and Kilix. When Zeus carried off his sister Eurôpa, Kadmos was despatched in search of her by his father, and commanded not to return until he had found her. After a long and fruitless journey he at length reached Delphi, where he was advised by the oracle to desist from his search, and build a city in the place where a cow, which he was commanded to follow, should first lay her down. On his way through Phôkis, he met with a cow belonging to the herd of Pelagôn, and, following her into Bœotia, determined to build, on the place where she lay down, the city which was afterwards called Thebes.
C Wishing to sacrifice the cow to Athênê, he sent his people to fetch water from the neighbouring fountain of Arês. His messengers having been all devoured by a dragon which guarded the fountain, Kadmos himself came to the spot, and, having slain the monster, sowed his teeth in the earth. No sooner had he done this, than a host of armed men sprang out of the ground, and, after a fierce combat with one another, were all slain, with the exception of Echiôn, Udaios, Chthonios, Pelôr or Pelôros, and Hyperênôr. These terrible sons of the earth, the Spartai (sown), were the ancestors of the noblest Theban families; and sometimes even the whole Theban nation is called the
D race of the Spartai. As a punishment for having destroyed the dragon of Arês, Kadmos was compelled to serve for eight years (a great year). At the expiration of this

[1] According to Homer (Il. 14, 321) Phœnix was the father of Eurôpa, who became the mother of Minôs and Rhadamanthys by Zeus. Homer knew nothing of a king of Phœnicia.

period he became sovereign of Thebes, and married Harmonia (concord), the daughter of Arês and Aphroditê. (305) A At their marriage Harmonia received from Kadmos (or from Aphroditê or Athênê) a robe and a necklace, to which ruin was attached. Her daughters were Autonoê (mother of Actaiôn), Inô (mother of Melikertês), Semelê (mother of Dionȳsos), and Agauê (mother of Pentheus). She had also a son named Polydôrus (Hes. Theog. 975). Kadmos afterwards migrated with Harmonia to Illyria, where he became king. Both of them were at last transformed into dragons, and in that form became inhabitants of the Elysian fields.

Those myths make Kadmos a Phœnician, and Thebes a 306
Phœnician colony; but such a colony is never mentioned B
by the oldest poets, nor does Homer ever allude to a migratory Kadmos. The first writer who speaks of Phœnix, king of Tyre, is Herodotus. All therefore that we can gather from myths of this description is the fact, that, at the time when they were composed, the belief of such a foreign immigrant was general, not that Thebes was actually founded by a Phœnician Kadmos. Kadmos (the orderer) was originally a Theban deity, like the Hermes-Kadmilos of the Tyrrhenian Pelasgians, a people who came from Thebes, and were one and the same with the Kadmeians in that city.

The curse of Arês, on account of the slaughter of his 307
dragon, rested for many ages on the royal family of Thebes. C
Among the most unfortunate of that doomed race was

Œdipus (Οἰδίπους, ποδος), the son of Laïos, and 308
grandson of Labdacos. Homer (Od. 11, 271) relates of him that he slew his father, and, in ignorance of their relationship, married his own mother Epikastê. When the crime was discovered, the wretched queen hung herself, and descended into the gloomy chambers of Hadês; and Œdipus, after living a few years in all the agonies of remorse, fell at last in some obscure battle, of which the name is forgotten. The Thebans celebrated funeral games at his tomb (Il. 23, 679). Probably the story of Thebes, D
as well as that of Œdipus, had been already sung in ante-Homeric poems; so that a short allusion was sufficient to recall the facts to the recollection of Homer's hearers. The materials thus furnished were afterwards worked up

(308) by the tragic poets, with alterations founded on local
A traditions. The story, as it appears in their writings, is substantially as follows.

309 Laïos, king of Thebes, had been informed by the oracle, that if his wife Iokastê bore him a son, that son would be his father's murderer, and the husband of his own mother. As soon therefore as the child was born, Laïos caused his feet to be pierced and bound with thongs, and exposed him on the mountain of Kithairôn (Cithæron). Here he was found by a shepherd of Polybos, king of Corinth, who brought him to his master. The foundling was kindly treated by Polybos and his wife Merŏpê (or Periboia), who brought him up as their own son, and gave
B him the name of Οἰδίπους (swollen-foot). When he was grown up, Œdipus, suspecting that Polybos and Merŏpê were not really his parents, went to Delphi, where he was informed, by the oracle of Apollôn, that he would murder his father, and commit incest with his mother. The names of his parents the oracle refused to reveal. On receiving this reply, Œdipus determined not to return to Corinth, but turned off at a place in Phôkis between Delphi and Daulis, where the road to Corinth separated (σχιστή) from that which led to Thebes. At this place he encountered Laïos, who was proceeding in his chariot to Delphi to consult the oracle respecting the Sphinx[1], which was
C then ravaging the country round Thebes. As Œdipus refused to give way, the driver of the chariot struck him with his whip, and Œdipus in a rage slew both him and Laïos, and buried them on the spot where they had fallen.

[1] The Sphinx (Σφίγξ or Φίξ) was the offspring of the Chimaira and Orthos (Hes. Theog. 326), or of Typhôn and Echidna. This monster had a lion's body, and the head and breast of a virgin. The Egyptian Sphinx, which seems to have furnished the model to the Greek poets and sculptors, was without wings. Originally the Sphinx was a personification of the pestilence. She was sent, it is said, by Arês or Hêra to Laïos to punish him for a violation of his marriage-vow. She sat on a rock in the neighbourhood of Thebes, and gave out the following riddle:—"What animal is that which has one voice, and goes in the morning on four feet, at mid-day on two, and in the evening on one?" (Answer—Man). The Thebans were unable to solve this riddle, and every day the monster strangled one of them. It was decreed by Fate that, whenever the riddle was explained, then the Sphinx should destroy herself by leaping from a high rock.

On arriving at Thebes he learnt that Kreôn, the brother 310
of Iokastê, who had ascended the throne after the death A
of Laïos, had offered the royal dignity and the hand of his sister to any one who would deliver the land from the Sphinx. Œdipus at once explained the riddle, and the Sphinx in despair threw herself from a rock and died. The children of Œdipus by Iokastê were Eteŏklês, Polyneikês, Antigŏnê, and Ismēnê.

The crimes which Œdipus had inadvertently committed 311
brought a pestilence on the land, which, the oracle declared, would continue until the murderer of Laïos was expelled from the Theban territory. Œdipus issues a B
proclamation denouncing the unknown criminal, and is thunderstruck at receiving from the prophet Teiresias the information, that he is himself the murderer of his father, and the husband of his own mother. Iokastê in despair hangs herself, and Œdipus tears out his own eyes (Soph. Œd. Tyr.).

Respecting his subsequent fate there are a variety of 312
myths. According to the passage of the Iliad which we have already cited, he died a violent death (we infer this from the word δεδουπότος Οἰδιπόδαυ). Other accounts C
state that he was buried in Erīneos, in a temple of Dêmêtêr. The tragic poets tell us that he was expelled from Thebes by his sons and Kreôn, and went into banishment accompanied by his daughter Antigŏnê; or that his sons shut him up in prison, in order to conceal the disgrace of the family. For these acts of violence the blind father curses his sons, who slay one another in a contest for the throne. Kreôn then assumes the sovereignty of Thebes, and drives Œdipus into exile. Accompanied by Antigŏnê he comes to Kolônos in Attica, where he propitiates the Erinyes, and at last finds rest. (See art. Erinyes.)

The two Theban wars. The sons of Œdipus, Ete- 313
ŏklês and Polyneikês, had agreed to occupy the throne D
of Thebes alternately, each for one year; but the elder, Eteŏklês[1], having refused to lay down his authority at the end of that time, the younger fled to Adrastos, king of Argos, and demanded his assistance against the usurping brother. About the same time Tydeus, who had been

[1] Some writers make Polyneikês the elder.

(313) compelled to fly from Kalydôn, arrived at Argos to seek
A protection from the king. Both the fugitives were hospitably received by Adrastos, who gave them his two daughters in marriage, and promised to aid them in recovering the thrones of which they had been unjustly deprived. Thus commenced the first Theban war. The seven leaders were Adrastos (the commander-in-chief), Polyneikês, Tydeus, Kapăneus, Hippomedôn, Amphiarāos, the prophet, and Parthenopaios. Amphiarāos, who foresaw the disastrous result of the war, refused at first to join the expedition; but was at length persuaded by his wife Eriphȳlê, who had been bribed by Polyneikês with the ruin-bringing necklace of Harmonia.
B On arriving before the walls of Thebes, the seven chiefs prepared to storm the seven gates of the city. Meanwhile Teiresias had foretold to the Thebans that the victory would be theirs, if one of the race of the Spartai would voluntarily encounter death. On hearing this prophecy, Menoikeus, the son of Kreôn, threw himself down from the city-wall into the grotto, which had been once inhabited by the dragon of Arês. The blasphemous arrogance of Kapăneus, who exclaimed, as he advanced to the storming of the city, that not even the fire of Zeus should deter him, occasioned the ruin of the Argives. He had already obtained a footing on the wall, when he was
C smitten down by the lightning of Zeus. On seeing this catastrophe the Argives gave way. Polyneikês fell in single combat with his brother, and the whole Argive army was destroyed, with the exception of Adrastos, who escaped to Kolônos on his powerful horse Areion (Il. 23, 346), the offspring of Dêmêtêr Erīnys. Amphiarāos was swallowed up with his chariot, as he fled from the field of battle, and became immortal. With the assistance of the Athenians, Adrastos buried the dead[1]. (Æschyl. Septem contra Thebas. Euripid. Phœnissæ and Supplices.)

314 Ten years after these events, Adrastos assembled the
D sons of those who had fallen before Thebes (the Epigŏni,

[1] Antigŏnê, in defiance of the proclamation of Kreôn, buries her brother Polyneikês, and is punished capitally for this act of disobedience. Haimôn (Hæmôn), the son of Kreôn (who is betrothed to Antigŏnê), kills himself on receiving the intelligence of her death (Sophocl. Antigŏnê).

'Επίγονοι), and undertook a second expedition against that (314)
city. The names of these Epigŏni were, Alkmaiôn A
(Alcmæôn), son of Amphiarāos; Aigiăleus, son of Adrastos; Diomêdês, son of Tydeus, who afterwards fought before Troy; Promachos, son of Parthenopaios; Sthenĕlos, son of Kapăneus; Thersandros, son of Polyneikês; and Euryălos, son of Melisseus. Encouraged by the favorable omens sent them by the gods, and by the protection of Zeus (Il. 4, 408), these chiefs defeated the Thebans on the river Elisas (where the Theban leader, Laodămas, the son of Eteŏklês, lost his life), and took the B
town. Thersandros was made king of Thebes; but most of the inhabitants had withdrawn from the city before the siege commenced, and after long wandering they at last founded the city of Hestiæa. Teiresias and his daughter, the prophetess Mantô, were sent with a portion of the spoil to Delphi as an offering to Apollôn. Teiresias died on the way thither, but Mantô was afterwards sent from Delphi to superintend the Klarian oracle of Apollôn in Asia Minor.

Homer was acquainted with both these wars, probably 315
from the writings of some older poets. He mentions in- C
dividuals, and describes whole scenes of these myths. (Il. 4, 364—410. 5, 800, sq. 10, 283, sq. Od. 11, 326. 15, 244, sq. Il. 14, 113, sq.)

§ 6. *The Argonauts* (Αργοναῦται, *Argonautæ*).

The Argonautic myth, like that of Athamas, belongs to 316
the Minyans, a tribe which, at a very early period, settled in the Bœotian Orchomenos and Thessalian Iolkos, and became a maritime and commercial people. Athamas, king of Orchomenos, was the son of Aiolos, brother of Sisyphos, Krêtheus, Salmôneus, Dêïôn, Magnês, and Perierês. By command of Hêra he had married Nephelê, D
who became the mother of Phrixos and Hellê. Nephelê, indignant at his connexion with a mortal named Inô, disappeared, and left a curse upon his house. Inô, who hated the children of Nephelê, persuaded her husband to sacrifice Phrixos, who escapes with his sister Hellê on

(316) a ram with a golden fleece[1], sent by their mother Ne-
A phelê for the purpose of conveying them to the distant Aia (*land*). In crossing the sea (Hellespont, sea of Hellê), Hellê falls into the water and is drowned. Phrixos arrives safely at Aia, where he is hospitably received by King Aiêtês, and offers the ram in sacrifice to Zeus Phyxios. The golden fleece was hung up in the grove of Arês, and afterwards brought to Greece by Iāsôn (Jason) and the Argonauts.

317 Homer, although fully acquainted with the Argonautic
B myth, which had formed the subject of many poems before his time, gives us a very meagre outline of the story. In Od. 12, 66, sq., Kirkê, describing the wandering rocks or Planctæ, says,—

> "Ship never yet, arriving there, escap'd,
> But planks and mariners are whelm'd at once;
> Or, caught by fiery tempests, swept away.
> The Argo only, from the Colchian shore,
> Pass'd safely, furthered by the vows of all[2],
> And even her perhaps rude winds had driv'n
> Against those bulky rocks, but Juno's aid,
> Vouchsaf'd to Jason, sent her safe along."—COWPER.

318 Homer was also aware of the marriage of Iāsôn with Hypsipylê in Lemnos, and had heard of their son Eunēos (mariner), who was an ally of the Trojans and the Phœnician Sidonians (Il. 7, 467. 23, 743, sq.): he speaks also
C of the race of Pêlias and of Iāsôn (Od. 11, 253). Hesiod also (Theog. 992, sq.) gives us a general outline of the story of Iāsôn; but neither he nor Homer mentions the object of the expedition. The first notice of the golden fleece is found in Mimnermus (B.C. 600); but we must not, from that circumstance, conclude that this part of the story was not known before his time. The fleece is, in fact, so essential a portion of the plot, that we cannot but suppose it to have been coæval with the myth itself. Pindar is the first poet (still extant) who gives us the whole story of the Argonautic expedition; but his narrative is merely an account of the exploits of Iāsôn, whom

[1] The fleece of this ram is generally called golden-woolled by writers subsequent to Pindar. It is uncertain whether it was so described before their time. Some call it purple.

[2] So Cowper: but πασιμίλουσα is rather that all *take an interest in*; about which all like to hear.

it is his object to extol (Pyth. 4). Of the actions and fate (318)
of the other Argonauts he tells us scarcely any thing. Of A
the Greek Epic poems, in which this subject is treated, we possess only the Argonautica of Pseudo-Orpheus and Apollonius Rhodius (B.C. 200), and the Latin Argonautica of Valerius Flaccus (B.C. 80), an imitation of the Greek poem. The subject has been so variously treated at different periods, as to render it almost impossible for us to do more than give an outline of the leading events.

1. Occasion of the expedition. Pĕlias, the son of 319
Krêtheus, and grandson of Aiŏlos (Æolus), had deprived B
his brother Aisôn (Æsôn) of the sovereignty of Iolkos. As soon as Iāsôn was born, his father Aisôn sent him to the Centaur Cheirôn, and, in order to deceive Pelias, celebrated the funeral obsequies of his child as if he had been really dead. Pelias had been warned by an oracle to beware of the man who should descend from the mountains to the plain with only one shoe. When Iāsôn had reached his twentieth year, he returned to Iolkos, where Pelias, who saw a man with one shoe conversing with the people in the market-place, demanded his name and family. Iāsôn C
told him that he was the son of Aisôn, and went immediately to his father's house, where he was joined by his uncles, Phĕrês, from the neighbourhood of the Hypereian fountain, and Amythāôn, from Messênê; and by his cousins, Admêtos, the son of Pheres; and Melampos, the son of Amythāôn. These all proceeded together to the palace of Pelias, where Iāsôn demanded that his father should be restored to the throne. This Pelias promised to do, if Iāsôn would go in search of the golden fleece, which an oracle had commanded him himself to bring to Iolkos. "I am an aged man," he continued, "but you
" are in the full vigour of youth. Go, then, my son; and D
" when you return, as return you will in triumph, I pro-
" mise to resign my crown." Iāsôn at once agreed to these conditions, and assembled a band of followers from every part of Greece.

This is the outline of the story as related by Pindar. 320
According to other accounts Iāsôn lived in the country, and appeared with one shoe at a sacrifice which Pelias was offering, having lost the other in wading through the river Anauros, across which he carried the goddess Hêra in the form of an old woman. Pelias asked him how he would

(320) treat one of his countrymen, of whom an oracle had fore-
A told that he (Iāsôn) should die by his hand. Iāsôn replied that he would send him in search of the golden fleece. The ship Argô, a fifty-oared galley, was named after its builder Argos. It was built at the foot of Pêliôn, or at Argos, under the superintendence of Hêra (according to the most ancient myth) or Athênê, who placed in the bows of the vessel a plank taken from the speaking oak of Dôdôna.

321 2. The comrades of Iāsôn. The myth of the Argo-
B nautic expedition being, as we have already mentioned, of Minyan origin, most of the heroes of the original story were of course Minyans, e. g. Iphĭklos, Klymĕnos, Akastos, Peirithoos, Asklêpios, Idmôn, Ergīnos, Euphêmos, &c. To these were afterwards added the Thessalian heroes, Aktôr, Telamôn, Pêleus, Iphitos, and others; and when, at a later period, the myth became the property of the whole Grecian nation, all the heroes who lived about that period (some eighty years before the
C Trojan war) were added to the list. We find also the names of Orpheus, Amphiarāos, Idas, Zêtês, and Kalăïs, the sons of Boreas, Kastôr and Polydeukês[1], Meleagros, Tydeus, Thêseus, Hêraklês[2]. The entire

[1] Kastôr and Polydeukês (*Pollux*), the Dioskūri, sons of Zeus or Tyndareus (Τυνδαρίδαι, Tyndaridæ) and Lêda, and brothers of Hĕlĕnê, were born at Amŭklæ, and distinguished among the heroes of the Doric race, the former as a charioteer, and the latter as an athlete. They were reverenced at Sparta as the guardians of the state, and especially as the patrons of gymnastic exercises. At a later period they were confounded with other tutelar deities, particularly with the Samothracian Kabīri. They were the leaders of the people in battle, protectors of strangers, guides to travellers, and more especially to those who navigated the seas. They live and die alternately day by day. By way of explanation of this myth, it has been said that Polydeukês was the immortal offspring of Zeus, and Kastôr the mortal son of Tyndareus. Kastôr having fallen in a combat with the sons of Aphareus, Idas and Linkeus, Polydeukês prayed that he might die as well as his brother. Zeus gave him the choice, either to live for ever alone in the glittering courts of Olympus, or to dwell with his brother one day in Olympus, and the next in Hadês. Polydeukês chose the latter.

[2] Hêraklês is not mentioned in the older myths. The most probable reason given for his absence was, that he had gone into Mysia in search of his favorite Hylas, whom the nymphs had drowned in a fountain; and that he was left behind by the Argonauts, together with his companion Polyphêmos.

number of heroes, judging from the number of the vessel's (321)
oars, was probably fifty. The commander of the expedi- A
tion was Iāsôn, and the pilot Tiphys, or, according to a
more ancient tradition, Ergīnos.

3. The voyage to Aia. The word Aia (the same as 322
Γαῖα, the land) was used as a general term to indicate
any distant country; but, in its more restricted meaning,
it seems to have been taken to signify the tract of country
extending from Iolkos in a north-easterly direction to the
Pontus Euxīnus. When the Milesian navigators dis-
covered Kolchis to be the furthest point of land east of
the Euxine, that country was called Aia, and declared to
be the habitation of Aiêtês. The older poets never men- B
tion Kolchis, and even Mimnermus (B.C. 600) speaks in
very vague terms of "the city of Aiêtês, where the beams
"of the rapid Hêlios rest in their golden chamber on the
"extreme verge of the ocean." In Pindar Kolchis is the
terminus of the voyage. We give the course steered as
it is described in the Argonautica of Apollonius Rhodius.
The first land made by the Argonauts after leaving Iolkos
is Lemnos, where they have intercourse with the women,
who had slain their faithless husbands. Passing Samo-
thrace, they then sail through the Hellespont to the island
of Kyzikos, where Kyzikos reigns over the Doliônes.
After remaining some time on the island, where they are C
hospitably entertained by the inhabitants, the Argonauts
again set sail, but, being compelled to put back in the
night, they are attacked by the Doliônes, who are pre-
vented by the darkness from recognizing their former
friends. In this conflict Kyzikos is slain. In Mysia they
leave Hêraklês behind, and then sail to Bithynia, where
the Bebrycians dwell (Apollon. A. 1). Here Polydeukês
overcomes the king Amȳkos in a pugilistic combat, and
the Argonauts put the Bebrycians to flight. In the
Thracian Salmydessus they deliver the blind prophet
Phineus from the Harpies, who stole a part of his food,
and rendered the remainder uneatable. The Boreădes
Zetes and Kalăïs pursue these Harpies, and put them to
death. In gratitude for this important service, Phineas D
instructs them how to steer through the Symplêgădĕs, a
group of rocks which opened and shut, so that no ship
had ever been able to sail between them. The Argô

(322) passes the dangerous spot in safety, and ever since that
A time the Symplêgădĕs have remained immoveable[1]. The Argonauts then coast along the southern shore of the Euxine, and at last reach the island of Arêtias, where they find the sons of Phrixos, Argos, Kityssōros, Phrontis, and Melas, who had been shipwrecked on this island on their homeward voyage from Kolchis. Accompanied by their new comrades they proceed to Kolchis, and cast anchor in the river Phasis (Apollon. A. 2).

323 4. How they obtained the golden fleece. On arriving at Kolchis, Iāsôn demands the golden fleece, which Aiêtês[2] promises to give him, if he will harness the fire-breathing, brazen-hoofed ox presented to the king by Hêphaistos, plough with it a piece of land, and sow the
B furrows with dragons' teeth. By the help of the enchantress Mêdeia (Mêdēa), a daughter of Aiêtês, Iāsôn accomplishes this feat; and, when armed men spring out of the ground which he has sown, he throws a stone into the midst of them, and immediately they attack and slay one another[3] (Apollon. A. 3). As Aiêtês refuses to fulfil his engagement, Iāsôn and Mêdeia carry off the fleece from the grove of Arês (having first lulled to sleep (or killed) the dragon that guarded it), and escape with the rest of the Argonauts (Apollon. A. 4, 1—211).

324 5. Return of the Argonauts. Aiêtês pursues the
C fugitives, but cannot overtake them. Apsyrtos (Absyrtus), the son of Aiêtês, who heads the pursuing party, is attacked and slain by Iāsôn (Apollôn); or, according to another myth, Mêdeia, who has taken her brother with her, tears him in pieces, and throws his members one by one into the sea in order to gain time, whilst her father is occupied in collecting the scattered fragments of his murdered child. The accounts of the homeward voyage are very contradictory. Some writers tell us that the Argonauts returned by the same way by which they had gone to

[1] The Symplêgădĕs have been erroneously confounded by ancient writers with the Planctæ, which are fixed rocks in the neighbourhood of Skylla (Scylla) and Charybdis.

[2] Aiêtês is the son of Hêlios and Perseis, and husband of the Oceanid Idyia (Hes. Theog. 956). Like his daughter Mêdeia and sister Kirkê, he understood the art of magic.

[3] This part of the story is borrowed from the Theban myth of Kadmos.

Kolchis; whilst others pretend that they sailed up the (324)
Phasis into the eastern ocean, and then southwards into A
the Red Sea. Having crossed the Libyan desert, through which it was of course necessary to carry the Argô, they reached the lake Tritônis, and at last entered the Mediterranean. When later discoveries showed the absurdity of this theory, it was suggested that the navigators might have sailed westward, there being, according to the geographers of those days, a communication between the Euxine and the Western Ocean. Apollonius (Book 4) B
jumbles the old and new theories together, when he makes the Argonauts sail out of the Black Sea through the Istros into the Eridănos to the island of Kirkê, where they are purified from the murder of Apsyrtos; and thence through Skylla and Charybdis to the island of the Phæacians. Here Iāsôn marries Mêdeia. They are already in sight of the Peloponnêsus, when the ship is driven by a storm upon the Syrtes of the African coast. She is borne across the Libyan desert to the lake Tritônis, and thus at length the navigators enter the Mediterranean.

During the absence of Iāsôn, Pêlias had murdered his 325
father, the aged Aisôn. To avenge this murder, Mêdeia C
persuades the daughters of Pêlias to cut their father in pieces and boil his flesh, pretending that he would be restored to youth by this process. Iāsôn and Mêdeia are driven out of Iolkos and fly to Corinth, where Iāsôn falls in love with Kreūsa (or Glaukê), the daughter of Kreôn. Mêdeia destroys her rival by means of a poisoned robe and diadem, murders her own children, Merměros and Pherês[1], and escapes in a chariot drawn by winged dragons to Athens, where she becomes the wife of Aigeus (Ægeus).

This story of Athămas, Phrixos, and the golden fleece, 326
has a deep religious foundation. King Athamas is the D
priest of Zeus Laphystios, who is obliged to propitiate the stern deity by continual sacrifices of his children. Athamas himself is at once priest and victim. He is about to be offered up as an expiatory sacrifice for the whole land, when Kytissôros, the son of Phrixos, comes

[1] Hesiod (Theog. 992, sq.) speaks of a son of Iāsôn and Mêdeia called Mêdeios.

(326) to Aia, and sets him at liberty. Indignant at this inter-
A ference, the god decrees that the first-born of the family of Phrixos shall always be put to death, if he presumes to enter the common hall. To avoid this fate, many of the elder sons fled into distant lands; but whenever they returned, and were discovered in the common hall, they were immediately sacrificed to Zeus Laphystios, as we are informed by Herodotus (7, 197). Phrixos himself was marked as a victim, but escaped his fate by a timely flight. The ram was considered an expiatory sacrifice,
B until one of the sons of Athamas was caught. Out of these two stories, of the flight of Phrixos and the sacrifice of the ram, was formed the myth of the ram which carried Phrixos safely to the shores of the distant Aia. The fleece of the ram offered up to Zeus (in the place of Phrixos) is brought by Iāsôn (the healer, from ἰάομαι) to Iolkos. This myth of the Argonautic expedition has reference also to the maritime discoveries and colonization of the Minyans.

§ 7. *The Trojan War.*

327 The most renowned of all the expeditions undertaken
C by a united body of Grecian heroes was the Trojan war, in which the princes of almost all the states were engaged. For their celebrity, the heroes of that enterprize are indebted to the poet Homer, whose Iliad and Odyssey are records of their deeds of fame. This poet was a native of Asia Minor, where the tradition of the exploits of their ancestors was cherished by those Grecian colonists, who had settled in that country in consequence of the Doric migration. Among these colonists were Achæans, who were led by chiefs of the race of the Pelopidæ, Ionians, with their kings of the family of Nestôr, and bodies of colonists from Thessaly, Bœotia, Eubœa, Locris, and al-
D most every other part of Greece. The traditionary lore which each of these tribes had brought out from the mother-country supplied an inexhaustible store of subjects for their popular songs. From this mass Homer selected certain portions, which were skilfully arranged, so as to form a new style of Epic poem, in which the uni-

ties of time and place were observed with tolerable strict- (327)
ness. The Iliad records the events of fifty-one days in A
the tenth year of the siege, viz. the anger of Achillês on account of the insult offered to him by Agamemnôn, and the subsequent occurrences of the war until the death of Hectôr. The time occupied by the plot of the Odyssey is only forty days; but within the narrow limits of these two poems we find the occurrences of the other periods of the war, and the adventures of the heroes after its termination, so interwoven with the main plot, as to give us a tolerably clear view of the whole myth of the Trojan war. The story, as we collect it from the poems of Homer, is substantially as follows.

1. Occasion of the war and expedition against 328
Troy. Paris, son of Priamos, king of Troy, had in- B
curred the deadly hatred of Hêrê and Athênê, by adjudging the prize of beauty to their rival Aphrodītê (Il. 24, 25[1]). By the aid of Aphrodītê he carries off the fairest of women, Hĕlĕnê (Helen), the wife of Menelāos, king of Sparta, by whom he had been hospitably entertained. Menelāos, accompanied by Odysseus, proceeds to Troy to demand the restoration of his wife (Il. 3, 205. 11, 122). This being refused, Menelāos and his brother Agamemnôn travel throughout Greece for the purpose of obtaining the co-operation of the heroes in an attack upon Troy (Od. 24, 115). The expedition assembles in the C
harbour of Aulis. Whilst they are offering sacrifices for the success of the voyage, a huge dragon twines itself round the maple-tree under which the victim is placed, and destroys a nest with the mother-bird and her nine young ones. This prodigy is interpreted by Kalchas to signify that the war should continue for nine years, and the city of Troy not be taken until the tenth (Il. 2, 303).

[1] A later myth says, that all the gods were invited to the marriage of Pêleus and Thetis, except Eris, the goddess of discord. In revenge, Eris threw into the midst of the assembly a golden apple, with the inscription "for the fairest." This apple being claimed by Hêrê, Athênê, and Aphrodītê, Zeus appoints Paris, who was at that time feeding his father's flocks on Mount Ida, to decide the dispute. Hêrê promised him power and wealth, Athênê wisdom and military glory, and Aphrodītê the most beautiful of women for his wife. Paris adjudges the prize to Aphrodītê.

(328) The Grecian fleet, under the command of Menelāos, con-
A sisted of 1200 ships (Il. 2, 493[1]). Philoktêtês, the son of Poias, a celebrated archer, who possesses the bow and arrows of Hêraklês, is abandoned on a desert island, on account of the stench proceeding from a wound caused by the bite of a serpent (Il. 2, 716). As soon as the ships touch the shore, Protesilāos springs to land before any of his comrades, and is slain by one of the Trojans placed there to oppose their landing (Il. 2, 698, sq.).

329 2. The most distinguished heroes in the Greek and Trojan armies[2]. The commander-in-chief of the Greeks was Agamemnôn, the son of Atreus, the most
B powerful of all the Grecian princes. He governed Mykênæ, Corinth, Kleônæ, Orneia, Aræthyrĕa, Sikyôn, Hyperêsia, Gonoessa, Pellênê, Aigĭŏn, Aigiălos, and Helĭkê (Il. 2, 569, sq. 2, 100, sq.). This leader was a man of majestic stature, strong in person, of dignified demeanour, and skilful in the use of the spear (Il. 3, 166, sq.). Menelāos, his brother, prince of Lacedæmon, was equally brave, but of a more gentle disposition (Il. 2, 581. 6, 51. 17, 30). The most courageous, swift-footed, and handsome of the Grecian heroes was Achilleus (Achillês), the son of Pêleus and the Nereid Thetis, grandson of Aiăkos, and
C king of the Myrmidons in Thessaly. When a youth, he had chosen a short and glorious life, in preference to length of days and obscurity. He is terrible in the fight, fearless in the assemblies of the people, fierce and unrelenting when enraged, but kind to the unfortunate,

[1] A later myth, which has been adopted by the tragic poets, relates that the Greeks were detained in the harbour of Aulis by calms or contrary winds, because Agamemnôn had destroyed a hind belonging to Artĕmis, and insulted the goddess herself with arrogant language. To atone for these offences, Kalchas advised Agamemnôn to sacrifice his daughter Iphigeneia or Iphianassa to Artĕmis; but Artĕmis substituted a hind for the intended victim, and brought Iphigeneia to Tauris, where she became a priestess of the goddess. (Euripid. Iphigen. in Aulide. Sophocl. Electra, 565.)

[2] The Greeks are generally called by Homer Achæans (Achaians) or Argives (Ἀχαιοί, Ἀργεῖοι). The inhabitants of the Trojan land were called Teucrians, after Teukros, the first king and founder of Troy; Dardanians, after his successor Dardănos; and Trôĕs, after his grandson Tros. Troy was called Ilion, after a son of this Tros. Pergămos or Pergămon was the citadel.

hospitable, capable of domestic enjoyment, and affectionate (329)
to his mother[1]. His tutor, Phœnix, accompanies him to A
the Trojan war (Il. 9, 441). Patroklos is the beloved friend of Achillês (in Hom. Achilleus), a brave hero and noble-hearted youth. Next to Achillês, the most distinguished of the Grecian heroes is the Telamonian Aias (Ajax), king of Salamis, a brave and noble warrior[2]. He contends with Odysseus for possession of the arms of Achillês, and kills himself in consequence of his failure (Od. 11, 545, 562). Teukros (Teucer), a renowned bowman, was the half-brother of the Telamonian Aias (Il. 8, 281). There was another Aias (Ajax), called "the Lesser," the son of Oïleus, and king of Lokris. Next to Achillês, B
he was the swiftest runner in the army[3]. Nestôr, the son of Nêleus, prince of Pylos, the oldest of the Grecian heroes, was wise, upright, eloquent, and skilful in the art of war. He was now ruling the third generation of his subjects (Il. 2, 591. 10, 18. Od. 3, 126, sq. 245. 24, 52). Diomêdês was king of Argos and other cities in the neighbourhood: he had already fought in the war of the Epigŏni. This hero was under the especial protection of Athênê, and was one of the bravest and most sagacious of the Grecian warriors[4]. Odysseus (Ulysses, Ulixes, C
Ulyxes), son of Laertês, king of Ithaka. He was exceedingly sagacious, firm, courageous, and patient (πολύτλας, πολύτροπος, πολύμητις, &c.[5] Idoměneus, prince of Krete, may be reckoned also among the most distinguished heroes[6].

On the side of the Trojans, the most renowned warrior 330
was Hektôr, the son of Priam, a favorite of Apollôn. He was terrible in battle, but a gentle and affectionate husband and father, a dutiful son, and faithful friend[7]. Paris or Alexandros, the younger brother of Hektôr, is a D
skilful archer, boastful in the field of battle, but cowardly, effeminate, and fonder of the society of women and the

[1] Il. 1, 215. 279. 283. 488. 2, 673. 681. 20, 492. 1, 85. 9, 398. 24, 518. 600.
[2] Il. 2, 528. 557. 768. 3, 226. 9, 623. 13, 700.
[3] Il. 2, 204. 527. 14, 520. 23, 792. 13, 700.
[4] Il. 2, 559. 4, 405. 5, 881. 6, 98. 9, 53.
[5] Il. 2, 303. 631. Od. 4, 276. 13, 89. 291.
[6] Il. 13, 450. 2, 645. 3, 230. 4, 251. 5, 43. 7, 165.
[7] Il. 2, 816. 3, 63. 6, 441. 8, 337. 22, 116.

(330) music of the lyre than of the serious business of war[1].
A Next to Hektôr, the most renowned Trojan hero is Aineias (Ænēas), the son of Anchīsês, ruler of the Dardani on Mount Ida (Il. 2, 819. 5, 180. 217. 476. 6, 77. 618. 11, 60[2]). Among the most distinguished allies of the Trojans were also Sarpêdôn, a Lycian, the son of Zeus (Il. 2, 876. 5, 479. 6, 199); Glaukos, a son of Hippolŏchos, and grandson of Bellerophontês (Il. 2, 876. 7, 13. 6, 118. 12, 309. 16, 528); and the archer Pandăros, son of Lykāôn (Il. 2, 824. 5, 290).

331 3. Siege and fall of Troy. The Achæans, having encamped before Troy, divide their forces into sections, which plunder the smaller cities, and carry off the inhabitants prisoners. This desultory mode of warfare on the part of their enemies, enables the Trojans to hold out
B for more than nine years. The Iliad comprehends the events of the tenth. Agamemnôn, in one of his predatory expeditions, had carried off a virgin named Chrysêïs, the daughter of Chrysês, a priest of Apollôn. Chrysês, who offers to ransom his daughter, is insulted by the conqueror, and in his rage imprecates the curse of Apollôn on Agamemnôn and the whole Grecian army. Apollôn sends a pestilence into the camp; and Kalchas, on the motion of Achillês (Achilleus), declares that the god can only be propitiated by the restoration of Chrysêïs to her father without ransom, and the offering of a solemn sacrifice. Agamemnôn follows the prophet's advice; but in order to avenge himself on Achillês, he takes from him his favorite slave
C Brisêïs. Achillês permits this, but in his wrath refuses to serve any longer in the Grecian army. Zeus promises Thetis, the mother of Achillês, that the Trojans shall continue to be successful in the field, until Achillês receives satisfaction from Agamemnôn (Il. 1). Agamemnôn, misled by a dream, in which Zeus promises him victory, prepares to engage the Trojans on the following day (Il. 2). As the two armies advance to the conflict, Paris

[1] Il. 3, 17. 39. 44. 54. 6, 504.

[2] According to Homer, Aineias remained behind after the destruction of Troy, and handed down the sovereignty to his posterity. Later traditions speak of him as flying from Troy, and arriving safely in Hesperia (Italy). The most ancient poet who adopts this myth is Stêsichŏrus (about B.C. 555). The belief that he visited Italy prevailed as early as the fourth century B.C.

comes forward and challenges the noblest of the Achæans (331)
to single combat. Menelāos accepts the challenge. Paris A
is at first inclined to fly, but, stung by the taunting words
of Hektôr, he consents to renew the fight, and enters into
an agreement with Menelāos that Hĕlĕnê and the trea-
sures carried off from Lacedæmon shall become the pro-
perty of the conqueror. This compact having been con-
firmed by solemn sacrifices (Il. 3, 245), the combat begins.
Paris, being hard pressed by his adversary, is carried off
by Aphroditê. Agamemnôn now demands the fulfilment
of the agreement on the part of the Trojans. Whilst he
is speaking, Pandăros, at the instigation of Athênê, shoots
an arrow at Menelāos, and in consequence of this breach
of faith the combat begins afresh (Il. 4, 50). In this B
conflict Diomêdês distinguishes himself above all the other
Greeks. At last Hektôr demands a single combat, and
Aias (Ajax) is chosen by lot to fight on the Grecian side.
The following day there is an armistice for the burial of
the dead (Il. 7). On the third day the fight is renewed,
and the Greeks receive a severe check (Il. 8). That night
a council is held, in which Agamemnôn advises an im-
mediate retreat; but this counsel is opposed by Nestôr
and Diomêdês, the former of whom recommends that an
attempt should be made to bring about a reconciliation with
Achillês. The efforts of the deputation sent to Achillês, C
in consequence of this advice, are unsuccessful (Il. 9).
Diomêdês and Odysseus go by night to reconnoitre the
Trojan position and kill Dôlôn, who has been sent out by
Hektôr to procure intelligence of the movements of the
Greek army. They then slay Rhêsos, who has recently
come from Thrace to assist the Trojans, and is still en-
camped outside the gates of the city. Diomêdês kills him,
whilst Odysseus leads away his horses (Il. 10, 194—
579).

On the following morning there is a fresh engagement, 332
in which Agamemnôn distinguishes himself, until he re- D
ceives a wound which compels him to withdraw from the
field. Hektôr, who had retreated before Agamemnôn,
now leads on his Trojans again to the combat. Diomêdês,
Odysseus, and other heroes are wounded, and the Achæans
driven back to their intrenchments. Here they defend
themselves with great bravery, until Hektôr dashes the

(332) gate in pieces with a huge stone, and thus opens a way
A from the Trojans to the ships (Il. 11 and 12). In the combat which follows, and in which the Achæans are hard pressed, Idoměneus especially distinguishes himself (Il. 13). Zeus, who has forbidden the gods to take any part in the conflict, is lulled to sleep by Hêrê on Mount Ida, in order that Poseidôn may assist the Achæans (Il. 14, 153, sq.). Zeus awakes, commands Poseidôn to withdraw from the field, and enables the Trojans to recover their lost ground. Hektôr beats back the Greeks, and is in the act of setting fire to the ships, when he is repulsed by the Telamonian Aias (Il. 15).

333 At this crisis Patroklos, who appears clad in the armour
B of Achillês, drives back the Trojans, slays Sarpêdôn and many other chiefs, and is at last himself killed by Hektôr (Il. 16). Then follows a struggle for possession of the arms and horses of Achillês and the dead body of Patroklos. Hektôr takes possession of the arms, but the horses and body remain in the custody of the Achæans (Il. 17). On receiving intelligence of the death of Patroklos, Achillês utters a loud exclamation of sorrow, and announces to the Greeks that he is now ready to take part in the struggle, for the sake of avenging himself on Hektôr. Agamemnôn then gives him ample satisfaction for the
C insult formerly offered to him. Clad in a suit of armour, forged for him by Hêphaistos at the request of Thetis, Achillês rushes to the fight, assured that his own fate is also close at hand (Il. 18 and 19). He compels the Trojans to take refuge within the walls of the city. Hektôr alone awaits him in the plain; but as soon as he beholds the son of Pêleus approaching, the Trojan hero takes to flight. Thrice Achillês follows him round the walls of Troy. At last Hektôr is slain, and his dead body, bound to the chariot of Achillês, is dragged to the Grecian camp (Il. 20, 22). On the following day Achillês burns the corpse of Patroklos, and celebrates games
D in honour of him (Il. 23). The next morning he again binds the body of Hektôr to his chariot, and drags it three times round the tomb of Patroklos. At length the gods take pity on the disgraced hero, and Zeus sends Priamos in the night to the tent of Achillês to ransom the body of his son. Achillês receives the old man kindly,

places the body at his disposal, and grants an armistice of (333)
eleven days for the funeral. The body of Hektôr is burnt A
on a funeral pile amidst the lamentations of his countrymen, and the ceremonial concludes with a solemn banquet (Il. 24). Thus much we learn from the Iliad.

Soon afterwards Achillês is shot by Paris and Apollôn 334
at the Skæan gates. His bones are placed as he had desired in the same urn with those of Patroklos, and over the urn a monumental barrow is thrown up on the shore of the Hellespont (Il. 22, 355, sq. Od. 24, 35, sq.). After many of the bravest heroes have fallen, Epeios at last, by the advice of Athênê, constructs a huge wooden horse, and conceals Odysseus and some of the bravest of the Greeks in its belly. The Greeks then go on board their B
ships, leaving the horse in the camp. Some of the Trojans advise the destruction of the machine, but the will of the multitude prevails, and the horse is drawn into the city, to be presented as an offering to the gods. In the night the Greeks quit their hiding place, the army returns to the camp, Troy is taken, the city levelled with the dust, and the inhabitants either put to the sword or carried off into slavery (Od. 8, 492. Cf. Virgil, Æn. 2).

4. The return of the Greeks was attended with 335
many difficulties on account of the anger of Athênê[1]. C
As soon as Troy had fallen, Agamemnôn, contrary to all usage, called together an evening meeting, to which the Achæans came drunk. Menelāos urged them to embark at once and return to Greece. Agamemnôn, on the contrary, wished them to remain until he had propitiated Athênê by an expiatory sacrifice. A dispute ensued, and on the following morning a portion of the army embarked with Menelāos, Nestôr, Odysseus, &c., and the rest remained with Agamemnôn in the camp. At Tenedos the D
seceders quarrelled among themselves, and Odysseus returned to Agamemnôn. Nestôr however and Menelāos continued their course along the coast of Asia Minor, and fell in with Diomêdês at Lesbos. From Chios they steered a westerly course to the southernmost point of Eubœa,

[1] A later myth attributes the anger of Athênê to the conduct of Aias, the Locrian, who entered her temple during the storming of the city, and forcibly carried off Kassandra, who had fled for refuge to the statue of the goddess.

335) and thence southwards. Diomêdês arrived safely at Argos
A and Nestôr at Pylos; but Menelāos, in endeavouring to double the promontory of Maleia, was driven out to sea; and after a tedious voyage, in the course of which he was driven on the coast of Egypt, at last reached his home (Od. 3, 130).

336 Of the remaining Greeks, Neoptolĕmos, with his Myrmidons, Philoktêtês and Idomĕneus, reached their homes in safety (Od. 3, 188). Aias (Ajax), the son of Oïleus, who was pursued by the anger of Athênê, was shipwrecked on the Gyræan rocks. Poseidôn would have rescued him, but Aias crying out that he wanted no assistance, the god in disgust shattered the rock to pieces, and
B let him fall back into the sea (Od. 4, 499). Agamemnôn, accompanied by Kassandra, the daughter of Priam, arrived safely at home; but was murdered by Aigisthos (Ægisthus), the paramour of his wife Klytaimnêstra (Clytæmnêstra). Kassandra was also put to death by Klytaimnêstra (Od. 1, 35. 3, 193. 4, 512. 11, 409). These murders were afterwards avenged by Orestês, the son of Agamemnôn[1].

337 The longest and most disastrous voyage was that of Odysseus (Ulyssês), which forms the subject of the Odyssey. After the termination of the Trojan war, Odysseus with twelve ships was driven by a storm into the port of Ismaros, a city of the Kirkonians in Thrace, which he plundered and destroyed; but the following night his companions were attacked by the Kirkonians in the midst of a
C carouse, and several of them slain. Odysseus fled with the survivors (Od. 9, 39. 179). Off the promontory of Maleia Odysseus was driven out of his course by a storm, and, after beating about for nine days, landed on the tenth in the country of the Lôtophăgi. Two of his men, whom he had sent out to reconnoitre the land, ate of the sweet lotos fruit and forgot to return. Odysseus having discovered them, drove them back to the ship, and set sail with all speed (Od. 9, 62—104). The next land made was the country of the Kyklôpes, rough powerful giants
D with one eye. Here he put out the eyes of Polyphêmos,

[1] This myth has been altered in many particulars by the tragic poets (Æschyl., Agamemnon, Choêphŏroe, Eumenides; Sophocl., Electra; Euripides, Electra, Orestes).

the son of Poseidôn, who had devoured six of his com- (337)
panions (Od. 9, 105—565). Odysseus next arrived at A
the dwelling of Aiŏlos (Æolus), the ruler of the winds, and afterwards reached the country of the Laistrygŏnes (Læstrygones), a race of gigantic cannibals, who destroyed most of his companions, and dashed in pieces all the ships except that of Odysseus himself (Od. 10, 80—132). Odysseus next landed on Aia, the island of the enchantress Kirkê, who changed some of his companions into swine, but was compelled by the hero to restore them to their former shape. Odysseus lived B
a whole year with Kirkê, by whose advice he undertook an expedition to the infernal regions, for the purpose of learning his future destiny from Teiresias (Od. 10, 133—574). The voyage is described in Odyssey 11. On his return to Aia, Odysseus received instructions from Kirkê respecting his homeward voyage. In passing the island of the Sirens, musical enchantresses, who lured mariners to destruction by their songs, Odysseus stopped the ears of his companions with wax, and lashed himself to the mast (Od. 12, 142). He passes in safety C
the Πλαγκταί or wandering rocks and the fearful Charybdis; but six of his companions, looking over the side at Charybdis, are swept into the sea by Skylla and drowned (Od. 12, 201). Contrary to the advice of Kirkê and Teiresias, he lands on the island of Thrīnakia, where the herds of Hêlios feed, and allows his companions to seize and devour some of the oxen (Od. 12, 260). To punish them for this act of sacrilege Zeus sends a storm. The ship is shivered by a thunderbolt, and all drowned except Odysseus, who escapes on a piece of the wreck, and, after being driven about nine days, lands at last on Ogygia, the island of the nymph Kalypsô (Od. 12, 403). For seven years Odysseus remained with this nymph, D
who promised him immortality and eternal youth if he would marry her, and give up all thoughts of returning to his home. So far from acceding to this request, Odysseus often sat on the shore, and prayed that he might only see once more the smoke of his home, and then die (Od. 7, 244. 1, 13. 50. 9, 29. 5, 82. 4, 555). At length, in the eighth year of his imprisonment, the gods take pity on him, and command the nymph to permit his departure.

(337) Odysseus then builds a ship and puts to sea; but Posei-
A dôn, who is angry with him for having put out the eye of his son Polyphêmos, sends a storm which wrecks the vessel. Odysseus is rescued by Inô Leukothĕa, who lands him on the coast of the Phæacians (Od. 5 and 6. 7, 261, sq.). Here he is hospitably entertained by Alkinŏos, the king of the country, who sends him in one of his own ships to Ithaka. After an absence of twenty years, Odysseus returns to his home (Od. 13), where he slays the suitors of his wife Penelŏpê, who had been wasting
B his property for many years. Odyssey 5—13 describes the voyages and return of Odysseus; and the remainder of the poem is filled with an account of the punishment inflicted on these intruders. In 1—4 we have a description of their behaviour in the house of Odysseus during his absence, for the purpose of showing how needful it was that the king should return to his home. His son Têlemăchos, who had reached man's estate during the absence of Odysseus, had gone to Pylos and Sparta in the hope of receiving some intelligence respecting his father from Nestôr and Menelāos. On his return to Ithaka he meets Odysseus, and assists him in inflicting merited punishment on the suitors of Penelŏpê.

APPENDIX.

(*On the Mythology of Rome.*)

THE religion of Rome was composed of elements as various as the A
population of the city, which consisted of Latin, Sabine, and Hetruscan stocks. Differing however as these tribes did from one another in many particulars, there was still enough of agreement among them to indicate a common origin, as well as to prove their connexion at some remote period with the inhabitants of Greece; and consequently their religion, although greatly modified by a variety of circumstances, was always in the main identical with that of their common parent. One of the most obvious distinctions was the absence of that rich inventive faculty, of which traces are every where discoverable in the mythology of the more poetic and imaginative Greek.

The notices which we possess are too few to warrant us in attempting an analysis of the Roman religion, into its Latin, Sabine, and Hetruscan elements. The only fact which has been ascertained with any thing approaching to certainty, is this, that the last comers, the Hetruscans, were instrumental rather in improving the religious ceremonial, than in introducing new gods into the Roman calendar. The B
foundation of their religion was in fact the simple belief of the ancient inhabitants of Italy, who worshipt the divinities of nature, or the guardian spirits of the domestic hearth. Among these primæval deities we may reckon *Saturnus*, the god of the corn-fields, and his wife, the fruitful *Ops*; *Silvanus* and *Faunus* (with *Fauna*), gods of the woods, the meadows, and the flocks; *Vertumnus* and *Pomōna*, deities of the blossom and the fruit; and a host of gods and goddesses, of fountains and rivers, groves and mountains. The tutelary deities of the house, of families, and of communities, were the *Lares* and *Penātes*.

The remembrance of this ancient patriarchal faith survived, in C
rural and household festivals, long after the Roman state religion had assumed a more refined and majestic character. Thus, for example, the feast of the Lupercalia (*Lupercal, Lupercāle sacrum, Lupercalia*), established by Romulus and Remus, was celebrated on the 15th of February in honour of *Faunus*, the god of the flocks, who was surnamed *Lupercus*, the scarer of wolves. At this feast goats and a dog were sacrificed to the god; and out of the skins of the goats the priests made thongs with which they struck those whom they met as they ran round the Palatine hill, where the god had a temple. The dress of the priests consisted merely of an apron made also of goat-skin.

A It was supposed that the blows of these thongs rendered married women fruitful[1]. The Terminalia were celebrated on the 23rd of February in honour of Terminus, the god of boundaries. At this feast the owners of adjoining fields crowned their common boundary-stone with garlands, and generally offered unbloody sacrifices (corn, honey, wine, &c.). The Palilia was a pastoral feast held on the 21st of April in honour of *Pales*, the goddess of shepherds. At this festival they offered up prayers for the safety and increase of their flocks, intreated the pardon of the goddess for any accidental violation of her sacred groves and fountains, and purified themselves by leaping three times over flaming straw. On the 17th of December, when the corn was safely housed, they held a domestic festival called the Saturnalia, at which the masters waited on their slaves.

B Besides the gods of agriculture, cattle-breeding, and the domestic hearth, the Romans, from the very first, had tutelary deities of the state; and as the commonwealth was the leading idea in the mind of every citizen, these gods in time became the most prominent objects of worship. The chief of all these deities was *Jupiter* (or *Juppiter*), the founder and preserver of the Roman state (*conditor et conservator imperii Romani*). His temple was on the Capitol, the central point from which the general marched forth to battle, and to which they returned in triumph when the victory was achieved. Next to Jupiter, the principal tutelary deities of the city were *Mars*, the god of war, father of Romulus, the warlike deified *Quirinus*[2], the founder of Rome; and *Vesta*, the goddess of the domestic hearth. *Jupiter* had also a consort named *Juno*, and a daughter, *Minerva*, the goddess of wisdom.

C The Roman state religion, which had been regulated and brought into close connexion with the government of Numa, consisted principally in the worship of these gods. To this monarch the Romans were indebted for the establishment of the *Vestals*, or priestesses of Vesta (see Hestia); the *Flamines*, or peaceful priests of Jupiter; Mars and Quirinus; and the two military colleges of the *Salii*, or martial priests of the same deities, who annually, in the first fortnight in March, paraded the city in military guise, bearing the sacred shields (*ancilia*), and singing warlike songs. Numa also established the college of the Augurs (*augures*), whose duty it was to take the auspices, i. e. to observe and explain the signs sent by Jupiter to the state, in the form of thunder and lightning, the flights of birds, &c.

D One of the peculiarities of the Roman religion, the result rather of individual opinion than of any state regulation, was the personification of abstract, and especially of moral ideas, such as *Virtus*, *Fides*, *Spes*, *Salus*, *Pietas*, *Pudicitia*, &c. This deification of abstractions, which, as might be expected from the Roman character, was the work rather

[1] The day of this feast was called *Februātus* (day of expiation and purification), and the skin *Februum* (instrument of purification). Hence the name of the month *Februarius*.

[2] *Quirīnus* is said to have been a Sabine word, derived from *cures* = a spear. It was originally an epithet applied especially to the god Mars; but the adjective seems at a very early period to have been turned into a substantive, and to have been used as the name of an individual (Romulus), who was the reputed founder of Rome.

of the understanding than the imagination, was applied to the com- A
monest objects and occurrences. Thus, for example, they had *Orbōna*, childlessness; *Fessonia*, lassitude; *Fors Fortuna*, accident; *Sterculius*, the god of the dunghill, &c.

The three elements—natural, political, and moral—were blended into a compact whole, which was at first guarded successfully from foreign influences by a regularly organized priesthood called the *Pontifices;* but as the conquests of the Roman people became more extensive, their favorite political principle of incorporating the institutions of foreign nations with their own, soon began to be applied also to matters of religion. Thus the Latin *Diāna* was brought to Rome at an early period by the Plebs; and the worship of *Mercurius* and *Ceres*, with their children *Liber* and *Libera*, was admitted into the religion of the state. As the Roman supremacy extended itself in B
Lower Italy, the bonds of union with the Greek inhabitants of that part of the country (which had existed even in the time of the kings) were drawn still closer; and the Grecian worship was, in consequence of this connexion, partially introduced at Rome. At a very early period the Romans recognized the oracular god Apollo at Delphi, and dedicated a temple to him as the averter of pestilence. A temple was also built in the year B.C. 304 in honour of the Diosciūri, who were installed as the tutelary deities of the knightly order. The Romans imported the worship of Asklêpios, under the name of *Æsculapius*, from Epidauros, and that of Aphrodītê, the Roman *Venus*, from Mount Eryx in Sicily. Their knowledge of the great goddess, *Cybĕle*, was also derived from the Greeks. Temples were built in honour of this goddess, and solemn games celebrated in the month of April (*Megalesia* or *Megalensia*).

As long as the nationality of the Romans continued, the worship C
of these foreign deities, although introduced and recognized by the state, remained in some sort distinct from the ancient Roman state religion; but in the time of the second Punic war, when the spirit of Greece first began to pervade the political and social system of the Roman people, free access was granted to the whole tribe of Olympic deities, most of whom received Roman names, although those names, as well as the ceremonial of their worship, were more intimately connected with Greek than Roman Mythology. Among the Roman gods, however, were some to whom no corresponding beings could be found in the Greek religious system: as a matter of necessity, therefore, the worship of these gods continued the same as it had always been.

The literature of Rome being an offset of that of the Greeks, the D
description which we have given of the gods of Greece will serve to illustrate the writings of the Roman poets, as far as the two religious systems coincide with one another. With this view we have added, in every instance, the corresponding Latin name to that of the Greek deity at the head of each chapter. It will be sufficient, therefore, to add a short account of the old Italian deities of agriculture and other rural employments.

Silvānus (from *silva*) is, properly speaking, an epithet of Mars, who was originally the god of the woods and meadows, as well as of war. As his name indicates, he was an inhabitant of the lonely forest, where his mighty voice might often be heard amidst the stillness of

A the leafy solitude. The fruit trees and other productions of the garden and of the field were also under the protection of Silvanus, who was reverenced by the peasant as the protector of the house as well as the farm. They sacrificed to him the firstlings of the flock, and offered grapes and ears of corn on his altars. This god had three images, one of which stood near the house, another in the middle of the field, and the third on the boundary line of the property. As the protector of boundaries, he is almost identical with Terminus. As the herds of cattle were generally pastured in the forests, these were also placed under the protection of Silvanus, to whom prayers were offered up that he would protect them from the attacks of the wolf. When the Romans became acquainted with the Greek *Pan*, they identified that god with Silvanus.

B Almost all the peculiarities attributed to Silvanus belong also to *Faunus*, with the addition of the gift of prophecy. In the spots consecrated to him, which were in woody regions, the responses of his oracle were given in dreams, by means of figures and sounds, to the inquirer, who lay stretched on the skins of sheep offered in sacrifice (see Virgil, Æn. 7, 81, sq. Ovid, Fast. 4, 649). For an account of the festival of the Lupercalia, celebrated in honour of Faunus, see p. 165, c. Among the gods of the vegetable kingdom we may mention *Flora*, whose worship was one of the most ancient in Rome, having been established, it is said, by Titus Tatius. A distinct Flamen was appointed by Numa for the service of this goddess. From the 28th of April to the 1st of May they celebrated the *Floralia*, at which the doors of the houses were crowned with garlands, and flowers were

C strewed on the table at meals. During this festival women wore flowered garments, a practice which was not permitted at other times; and all the members of the family crowned with flowers enjoyed without restraint the pleasures of the convivial board (Ovid, Fast. 5, 183). The statues of Flora resemble those of the Greek Spring-Hora; whilst those of *Pomōna*, the goddess of fruit, are almost identical with the representations of the Autumn-Hora. The husband of Pomona was *Vertumnus* (or Vortumnus), the changeful, whose name is derived from *vertere*. This peculiarity has reference especially to the change which takes place in the fruit from the time of the blossom to that of maturity. From Vertumnus we receive the flowers of spring, and the harvests of summer and autumn. Wine and fruit, the productions of autumn, are his choicest gifts. During this season they celebrated a thanksgiving-feast in his honour called

D the *Vertumnalia*. The Romans connected the name of Vertumnus with every thing of a changeful character, such as the seasons of the year, the exchange of commodities, the varying phases of the human mind, &c.; wherever, in short, the word *vertere* could be applied. The god was represented as a beautiful youth, with a garland of ears of corn or green leaves on his head, and a cornucopia filled with fruits in his arms, like the Greek Dionȳsos.

The worship of the gods of the house and family had its origin, like that of the above-mentioned deities, in the religion of the old patriarchal times before the building of Rome; for nothing was dearer to the ancient Roman than his family, and the roof which sheltered those whom he loved.

Under this head we may class the *Penātes*. The name has the A same meaning as *penus, penitus, penetrare, penetralia*, all words expressive of secrecy and seclusion. The statues of the Penates stood in a place called the *penetralia*, in the great hall of the house, where the family were accustomed to assemble, and which was considered the central point of the dwelling. Here was the hearth, close to which stood the statues of the Penates: on this hearth was a fire which was never extinguished, and perhaps there was also a separate altar near it dedicated to the Penates. To this altar, or to the hearth itself, the members of the family fled in seasons of danger; and here the master of the house was secure even from the officials of the government, who durst not drag him from the asylum of his penetralia. In every occurrence, whether of good or ill fortune, which befell the family, the Penates were supposed to take a lively interest; and on all such occasions offerings were laid on their altar. The number of B these Penates was exceedingly indefinite, varying, it would seem, according to the caprice of the master of the family. The most distinguished among them were Vesta, the goddess of the hearth; Jupiter, the Lares, &c. By the Greeks they were termed *πατρῷοι, γενέθλιοι, κτήσιοι, μύχιοι, ἕρκιοι*; and by the Romans *dii penetrales, domestici, familiares, patrii*.

The state, which was only a larger family circle, had also its Penates. In the temple of Vesta (the common hearth of the city and the state) the innermost chamber was called *penetralia;* and a secret recess within it, in which the statues of the Penates are said to have been deposited, was termed *penus*. These Penates were called *majores, publici;* and those of private families *minores, privati*.

The *Lares*, although generally confounded with the Penates, were C originally distinct from them. They were supposed to be the deified ghosts of good men, benevolent spirits, which after death returned to the earth to bless its inhabitants. As protectors in a more especial manner of the house, in which those who were dear to them resided, they would not unnaturally be confounded with the Penates. The chief difference between these two classes of deities seems to have been, that the Lares never quitted the house; whereas the Penates followed the family in all their wanderings. Every family had one or more of these gods, whose statues, like those of the Penates, stood near the hearth, not unfrequently in a separate closet (*lararium*), which was opened on solemn occasions, in order that the Lares might take part in the festivities of the family. On every joyful occasion, as D well as on all the great festivals, the Calends, Nones, and Ides of each month, fresh garlands of flowers were laid on their altars, and portions of the feast were offered to them in little dishes. When the son of the house assumed the *toga virīlis* he dedicated the *bulla*, which he had worn as a child, to the Lares; and the youthful bride always offered a sacrifice to them on the day after her marriage.

The duty of the Lares was to protect the members of the family abroad as well as in the house. They were their companions and guides by land and sea (*Lares viales, permarini*), their defenders amidst the dangers of the battle-field (*L. militāres*), and the guardians of their farms (*L. rurāles*).

In places where two or more ways met (*compĭta*, hence *L. compi-*

A *tales*) altars were erected to the Lares, as guardians of the streets. They were also the tutelary deities of whole clans, of the city, and of the state (*L. gentium, L. urbāni* or *hostīles*, because they defend the city against its enemies; *L. præsĭtes*). The public Lares (*publĭci*) are identified by Greek and Roman writers with the Heroes, being like them the glorified mortals of mythic story, and of higher rank than the Lares of private families (*privāti*). Among them were reckoned Romulus, Remus, Tatius, Faustulus, Acca Larentia, &c. As the Lares were the spirits of the pious dead, so were the *Larvæ* or *Lemŭres*, the malignant and tortured ghosts of the wicked. Those who belonged to neither of these classes were called *Manes*, and resided in the infernal regions, from which they now and then revisited the earth.

B To the same class as the Lares and Penates belong the *Genii*, who were, strictly speaking, the gods who presided over generation (from *geno* = *gigno*). The genius brings the man into the world, and accompanies him, as a sort of better and more exalted self, from the cradle to the grave. On birthdays a feast was held in honour of the genius, and frankincense, wine, and flowers, were offered on his altar. Thus the man who enjoys life wisely is said to live agreeably to his genius; and he who encumbers himself with unnecessary anxieties, to do despite to his genius. When a man dies, his genius, instead of accompanying the soul of the departed to the lower world, hovers for a while around his grave, and then returns to the regions of light. Women called their genii *Junōnes*.

The genius is pre-eminently the good spirit of the human race; but sometimes we hear of evil genii also (the spectre of Brutus), when a man is urged by his wicked propensities to the commission of crime. He was, in fact, identical with the Greek Daimôn, who might be *κακοδαίμων*, as well as an *ἀγαθοδαίμων*.

C As individuals had their genii, so had each house, and family, and community a guardian spirit of the same description. There were genii of cities, genii of particular districts and places (*G. locorum*), a genius of the sea, of the earth, and of the universe.

The local genii were generally pictured in the form of serpents, which devoured the fruits set before them. The genius of the human race was represented as a youth dressed in a toga, with his head veiled, and a bowl and cornucopia in his hands.

In conclusion we must mention a god who was so peculiarly Roman, as to have nothing in common with any of the Greek divinities, we mean

D *Janus*. The word *janus* signifies a door[1]. Janus therefore was originally the god of doors and entrances: the latter term comprehended time as well as place; consequently he was the god who presided over the commencement of every undertaking. The beginning was always considered by the Romans a matter of the highest importance, the success or failure of the work depending on a propitious or unfavourable commencement.

[1] The wickets in the city walls were called *jani*, to distinguish them from the gates, *portæ*. From *janus* comes *janua*.

Omina principiis, inquit, adesse solent.
Ad primam vocem timidas advertitis aures ;
Et visam primum consulit augur avem,

says Janus himself in Ovid Fast. 1, 179. As the god who presided over the most important part of every undertaking, Janus was involved, together with Jupiter, on all such occasions, public as well as private. A

As the god of the door, Janus protected the ingress and egress to the house, opening and closing the door with a key which he bore in his hand (*Claviger, Patulcius, Clusius*). His image with two faces (*Geminus*), one of which looked inwards and the other outwards, was placed close to the door.

The commencement of a war was naturally an event in which Janus played an important part. On such occasions a single gate near the Capitoline hill was unbarred with great solemnity, and remained open until the return of the army and the termination of the war. On account of this connexion with military affairs, Janus was called *Quirinus*.

To Janus, as the god who presided over beginnings as regarded time, they dedicated the commencement of the day. Every morning he was invoked by the priests at the opening of the day (*Pater matutīnus*), and at the beginning of each month; and on the Calends they offered wine, frankincense, and fruits. The first month of the year was sacred to Janus, and derived its name from him. His principal festival was new year's day (*Januariæ Kalendæ*), when the Romans dressed themselves in holiday attire, and abstained from all words of evil omen. They also gave presents to one another on this day, and uttered all sorts of kind wishes for a happy new year. The beginning of all things being in the hands of Janus, he is said to have reigned in Italy before Saturnus and Jupiter, and to have founded the temples of all the other gods. B

As the god who presided over the beginning of every portion of time and the commencement of every undertaking, Janus, as we have already said, ranked first among the gods. To him the priest offered the first victim, that he might open the gates of heaven to the prayers of the sacrificers: the consul, when he entered on his office, entreated the protection of Janus, the countryman offered to him the first fruits of the harvest (*J. Consivius*), and when the armies of Rome went forth to war, the solemn opening of the city gate in the name of Janus, was deemed a certain presage of victory. C

QUESTIONS.

[1] WHAT objects did the Pelasgi worship in the earliest times?
A, B How was Gaia worshipt? What imparted a religious cha-
A racter to their Myths? When were the old mythological gods set aside?

[2] When did a change in the religious ideas of the ancients de-
B velope itself?

[3] Who were the most prominent among the migratory races?
C Had this migration an important influence? What striking re-
D mark does Herodotus make about the Grecian religion at this time?

A, B How were the gods of Homer represented? In what respect are
C the gods like human beings? Can we attribute omniscience to
A Homer's gods? To what infirmities are the gods of the Greeks
B subject? How is the Grecian god more especially distinguished from man?

[4] Whence may we infer that the Greeks considered immortality
C as the distinguishing characteristic of their gods? How is the divine blood renewed in their veins? When was the first shock
A given to this system? When did the religious character of the people begin to decline? How was this evidenced? What sect
B now arose? What was their system? Was it successful?

[5] Who was Hesiod? According to his theogony what was in
B, C the beginning? How did Uranos treat his offspring? How did Kronos prevent the usurpation of his throne by any of his children? How was Zeus preserved? How did he treat his father?

[6] Who aids Zeus against Kronos and the Titans? Give an ac-
C count of the struggle and the result. Was the throne of Zeus yet firmly established? What does the war of the Titans with the gods represent?

[7] Who may also be reckoned among the Titans? Of what may
A they be considered the representatives? According to Homer whose sons are the Titans?

[8] Name the gods of Olympus. How was the sovereignty of the
A universe divided? Who are subject to Zeus? Where is the throne of Zeus situated? What privilege belongs to Poseidôn?

[9] Who erected the palaces of the gods? Who attend them?
C What are the several duties of Iris, the Horæ, and Hêlios?

[10] Where does Poseidôn dwell, and who are his attendants?
A What accounts have we of the residence of Hadês? Which is
C the most natural? What did Odysseus see when he visited Hadês?

[11] Does Homer confuse these accounts? Is Kerberos (Cerberus)
B mentioned by Homer? What other additions were made at a later period? Where is Tartarus situated? Also Elysium? What does Hesiod style the latter?

[12] Do the gods regard men? What distinction belonged to the
B race of heroes in the olden time? What age followed the golden? Describe the golden age; the silver age.

[14] What age followed? What was the fourth age called? De-
A scribe it.

[15] What was the fifth age called, and why? How many ages do Virgil and Horace mention? (note 1.)

[16] What would have been the most natural gradation as regards the ages?

[17] To whom are the deterioration of the human race and the
B evils to which it gave birth attributed? Whose son was he?
A Relate Hesiod's myth of him. How was Promêtheus punished? Who released him?

[18] What lesson is taught by this myth? How may Promêtheus
B be said to be a personification of the human intellect? Whom
C does Hêrăklês represent? Does this myth bear any striking resemblance to any other history? How is this myth related in the works and days of Hesiod? (note 1.)

[19] What use has Æschylus made of this myth? Which tragedy
D remains to us? How is Promêtheus here represented? Why
B is he chained to a rock? Who commiserate his sufferings? What secret does Promêtheus refuse to disclose? Until when?
C Who was to release him from his sufferings? What happened
D to Promêtheus? What revelation was made to him?

[20] How is the story of Promêtheus been handled by Æschylus?
B Of what is Hêrăklês the ideal?

[21] What was Hesiod's view of the origin of the human race?

[22] Where is the notion found that the human race sprang out of
B the ground? Mention the story. Of whom is Deukaliôn represented to be the son?

[23] Whose son was Zeus? How is he named by the poets?
C What was his rank? What did he say of his own power when he forbad the gods to take part in the struggle between the Greeks
A and Trojans? What homage is paid him in the assemblies of
B the immortals? How does he dispense good and ill fortune? How is he represented as deciding the fate of nations and men?

[24] In whose hands really is the fate of the world? Is Zeus equal
C to Moira? Explain this.

[25] Where does Zeus reside? What phenomena proceed from
B him? What is his most fearful weapon? Mention his principal epithets. Who were the Horæ?

[26] What power has Zeus over the human race? By what means
C does he indicate the future? Who is the interpreter of his will?
D What laws emanate from him? Who are his representatives?

A Who are represented as his companions? Mention other epithets belonging to him, and explain them.

[27] How does Homer represent his gods? Who are the most
B frequent rebels against the will of Zeus? How did they once
C show their rebellion? What caused the feud between him and Hêrê (or Hêra)? Who aided Zeus? What conspiracy did
D Hêra enter into? What was her punishment? How does Zeus act with regard to the Trojan war?

[28] Was Homer's description of Zeus generally adopted? Where
A were games instituted in honour of him?

[29] Where was the most ancient worship of Zeus? Who were his
B, C priests there? How were the oracular responses given? Repeat
D the lines sung by the priestesses of Dôdôna. Who shared the temple at Dôdôna with Zeus? State some particulars respecting her.

[30] To whom was the Zeus of the island of Crete similar? What
A did his mother Rhea do to save him from the jaws of her hus-
B band? How was the infant god nourished? How was he wor-
C shipt? What does the Cretan myth of the rape of Eurôpa seem to indicate?

[31] What other districts had a deity bearing the name of Zeus?
A Who was Zeus Ammôn? Were the Greeks fond of amalgamating their gods with those of other nations?

[32] Who were the children of Zeus and Hêra? Had he any
B others?

[33] Which was the most celebrated representation of Zeus? How
C was it regarded by the Greeks? Describe the statue.

[34] Did the Jupiter of the Romans resemble the Greek Zeus?

[35] Whose daughter was Hêra? By whom was she brought up?
C To whom married? How is she honoured by the rest of the gods?
A How does she deck herself when wishing to appear in her beauty?

[36] What is the most prominent event in her history? What
B causes quarrels between her and Zeus? Why does she bear the
C deadliest hatred to the Trojans? Why is she favourable to the Greeks? What was her treatment of Artemis for abetting the Trojans?

[37] How did *Iô* suffer from her jealousy?

[38] Why was she honoured as the protectress of married women?
A What were her surnames in this capacity?

[39] Where was she more especially honoured?

[40] What were consecrated to her?

[41] How was she represented by sculptors?

[42] Describe the Juno of the Romans.

[43] What does Hesiod tell us respecting the birth of Pallas
C Athênê? How is she represented in Homer? Of whom is she the
D especial protectress? How does she serve the cause of Ulysses?

[44] Mention some of the epithets belonging to her. Of what was
B she the guardian and patroness? Had any cities a statue of Athênê? How was this figure armed? Why?

[45] Where was Athênê reverenced? Which was the most ancient
C seat of this veneration? Why is she called Τριτωνίς?

[46] How is she represented in the oldest myths of Athens? Do

B the Athenians appear closely connected with her? What festivals were celebrated in her honour? Name the contests and rewards. What was the most solemn part of the ceremonial?

[47] What were consecrated to Athênê? What are her chief cha-
C racteristics?

[48] Describe the Minerva of the Romans.

[49] Whose son is Apollôn? Where was his birth-place? Who
A persecuted Lêtô? Where did she find an asylum? Give some
C account of Apollôn. What epithets were applied to him? Whose
A cattle does he feed in his character of protector of flocks?

[50] What character does Homer give him as respects his father?
A Of what is he the god? How was he known in Homer's time?
B How did he come to be recognized as the founder of cities and states? How were the oracles delivered? What follows as a consequence?

[52] Whose part does Apollôn espouse in the Trojan war? Whom
A does he especially protect?

[53] Who may be reckoned among the descendants of Apollôn?

[54] What places were sacred to him? Which was the birth-place
B of the god? Why did he migrate to Delphi? How was it
C guarded? What was his punishment for slaying the dragon?
D Why is he called the obscure? How were his oracles delivered?
A How often were the Pythian games celebrated? How were Apollôn and his oracles regarded? Where else were his oracles uttered?

[55] What were consecrated to him?

[56] How is he represented by sculptors? Which is the most cele-
C brated statue of him?

[58] Whose daughter was Artĕmis? How is she usually represented?
A How is her leisure occupied? What epithets belong to her?

[59] What does she protect, nourish, and preside over? When was
B she honoured as goddess of the moon?

[60] Where was she worshipt?

[61] Had the Ephesian Artĕmis or the Artĕmis of Tauris any thing
A in common with the Artĕmis of the Greeks? Why was the epithet Brauronii given to the goddess? How was she worshipt at Sparta?

[62] How is she generally represented by sculptors? How is she
B represented as the goddess of the moon?

[63] What Roman deity was identical with Artĕmis? What was
C her name and power as goddess of the moon? With whom was she confounded?

[64] Whose son was Hermês? Where was he born? How is he
A represented in Homer? Is he superior to Iris? Mention some
B of his more remarkable feats. How is he further represented by Homer?

[65] How was he known in the ante-Homeric Pelasgian times?
D What is one of the most striking traits in his character?

[66] For what was the character of Hermês distinguished? Give
C some account of his early feats? What present does Apollôn
A make him? Where is he to learn the art of divination? What story forms the subject of Homer's hymn on Hermês?

[67] What are the most remarkable peculiarities by which Hermês
A is distinguished, as the god who takes an active part in the
B affairs of mortals? What is the leading idea in the assignment of these offices?
[68] Where was Hermês worshipt? Where were his altars and
C statues erected?
[69] How is he represented by sculptors?
[70] What Roman god was identical with the Greek Hermês?
[71] Whose son was Hêphaistos? What treatment did he receive
B from his mother? What goddesses befriended him? Why was he a second time hurled down from heaven?
[72] Why was he the laughing-stock of the gods? How is he
A represented in Homer? Mention some of his works.
[73] Who was the wife of this god? With whom did he often
B act?
[74] Where was he worshipt? How do artists represent him?
[75] With what Roman god was he identical?
[76] Whose daughter is Aphrodītê said to be? Whence is her
D name derived? How is she represented?
[77] Who were her rivals for the prize of beauty? On whose
B account did she assist the Trojans? Did she mingle in the fight?
C What was the consequence? What did Zeus say to her?
[80] What Asiatic divinity did she resemble? Where was she
A especially honoured? What surnames had she?
[81] What Asiatic myth is there concerning her? Give the main
B features of the story. Is there another myth?
[82] Had she more titles than one?
[83] What were consecrated to her?
[84] How is she represented by sculptors?
[86] Who were her companions? Who was Erôs?
[87] How does Hesiod speak of Erôs? Where was he wor-
C shipt? Is he identical with the son of Aphrodītê and Arês?
D How is their son represented?
[88] Why was he honoured as the deliverer of Athens? How did
A the Lacedæmonians and Cretans regard him?
[89] Who were his companions? How is he mentioned in con-
C nexion with Psychê? How is he described in Plato's Symposium?
[90] Who is Hymên? How invoked? Why so? To what times
A has this myth reference?
[91] Are there two embodiments of Erôs?
[92] Whose son was Arês? How is he represented in Homer?
C Who wounded him? By whom is he attended in the field of battle?
[93] Where is he first mentioned as one who fights in a noble
D cause?
[94] Who are the children of Arês and Aphrodītê? How does the
A story of the intercourse between the god of war and the goddess
B of beauty seem to have originated? What does Sophocles style him?
[95] Where did he dwell, and why? What is his Roman name?
C What month was consecrated to him? Who were his priests?

[96] How is he represented?
[97] Where have we the first notice of Hestia? Whose daughter
B was she? Who were suitors for her hand? What vow did she make? How was it rewarded?
[98] Whom did she protect?
[99] Of what was she the emblem?
[100] How did the Roman Vesta resemble her?
[101] How is Hestia represented by sculptors?
[102] Besides the above, whom may we reckon among the Olympic
B gods?
[103] What does the word *μοῖρα* signify literally? In what relation
D does Moira stand to Zeus? How does Moira generally appear
A in Homer? What were the names of the three Moiræ? How were they represented? How have the poets and sculptors
B represented them? How later artists?
[104] What idea in Homer is nearly the same as that of Moira?
[105] Who was Tychê?
[106] Describe the Fortuna of the Romans.
[107] Who was Nemesis? What does the word *νέμεσις* signify?
A What is the chief distinction between this deity and Moira?
B How is she represented? What are her ordinary attributes?
[108] Where had she a temple? To whom did she bear a re-
C semblance?
[109] What does the word *ἄτη* signify? What does it generally
D express in Homer? Why did Zeus banish Atê from Olympus?
A Whose daughter is she, and whom does she resemble?
[110] Who was Dikê? What is her province? Who are her sisters?
[111] Who was Themis? What is her peculiar office? Whose
C daughter does Hesiod make her? What powers was she endued
A with?
[112] What is the number of the Muses? Give their names.
C Whose daughters are they? Why were they especially invoked by singers and poets? How and why was Thamŷris punished?
[113] What were the Muses in the olden time? Where were they
A first worshipt? Where were their favourite haunts? Under what names were they worshipt in different localities? Were their names and number as given by Hesiod universally recog-
B nized? What were the attributes of each?
[114] Who was the leader of the Muses? How were they connected
C with Dionȳsos?
[115] What were the Muses called by the Romans?
[116] Whose daughters were the Charĭtes? What do they preside
A over? How do Homer and Hesiod speak of the Charĭtes?
B When is their attendance indispensable? Whose coadjutors
C are they? and companions to whom?
[117] Who introduced the worship of the Charĭtes into Greece?
D Did the Spartans worship the Charĭtes? Whom did they
A resemble in ancient times? How are they generally represented? What are their attributes?
[118] Who are the Hôræ? Why are they pre-eminently the
C goddesses of the seasons? What names does Hesiod give them?

[119] What is the usual number of the Hôrse? What the original
A number? Who were confided to their care?
[120] Who are the Hyădes? For what services were they placed
C among the constellations? What is their number? Give their names. Whose offspring are they?
[121] Whose daughters are the Pleiădes? Are they favourable to
A navigation? Are they all visible? What is the story of the
B seventh? Why did they kill themselves? Is there any other story? What gave rise to the last myth?
[122] What names have been given to the Pleiădes? What do the
B two last names indicate? What is the origin of most of the myths concerning the Pleiădes?
[123] Whose daughter is Iris? By whom is she employed, and
A how? How is she represented?
[124] Whose son is Hêlios? What is the daily course of his chariot?
C What do Homer, Hesiod, and later poets say respecting his nightly course?
[125] Why is he invoked by men?
[126] How many herds and flocks had he? Explain this account
A of the herds and flocks. Who tended his herds and flocks?
[127] What children had he? How did Phaethôn show his pre-
C sumption? What was his fate?
[128] What are the epithets of Hêlios?
[129] Where was Hêlios worshipt? What animals were sacred
A to him? How is he generally represented?
[130] Whose daughter is Selênê? How has Homer described her?
B How is her chariot drawn?
[131] What myth have we respecting her in connexion with Endy-
C miôn?
[132] What is the Attic myth?
[133] With whom was Selênê afterwards confounded? How is she
B usually represented?
[134] Whose daughter is Eôs? What were her epithets? Did she
C precede her brother? What was the word Eôs used to signify?
D Are Eôs and Hêmera identical?
[135] Whom did she carry off? What is the story of Tithônos?
B Explain it. Who are the sons of Eôs and Tithônos? Did Eôs
C carry off any others? What offspring did she bear to Astraios?
[136] How is she represented?
[137] Give an account of the winds. Where is their dwelling?
B Who is their king? How did he treat Odysseus (Ulysses)? What
C happened to Ulysses after leaving him? Where do later poets make his residence to be? With whom is he often confounded?
[138] Name the winds mentioned by Homer. Do Hesiod's agree
D with these?
[139] Why did the Athenians erect a temple to Boreas?
[140] Where had Zephŷros an altar? Who were his wife and son?
B What was the fate of Hyakinthos? How were the winds gene-
D rally represented?
[141] Who were the harpies? How does Hesiod represent them?
A How Æschylus and other poets of a later date?
[142] Who is Typhāôn? What did the word signify originally?

B Where is his residence? Who does Hesiod make Typhāŏn? How does a later myth represent him?
[143] Whose son is Poseidŏn? When did Poseidŏn obtain the sea
C as his rule? What are his epithets? Is he equal to Zeus? Did
A he ever resist Zeus? Did they become reconciled? Why did
B Poseidŏn persecute Odysseus? Whose side does he espouse in
C the Trojan war? Of what service was Hêrăklês to Laomedŏn?
[144] Where was Poseidŏn's palace? What takes place as he glides
A in his chariot along the sea? How does he display his temper?
B How is he represented?
[145] What were the old traditions concerning him? What disputes
C had he with other gods for the possession of particular districts?
[146] Why was the horse especially sacred to Poseidŏn? Why was
A he surnamed ἵππιος?
[147] Who was the wife of Poseidŏn? What offspring had he?
[148] Where was he worshipt in the Pelasgic times? Who was his
C especial favourite? Why was he called πεταῖος? Where was
A one of his most splendid temples? What games were celebrated in honour of him? What was the prize? Mention the places where he was worshipt.
[149] What were sacred to him? How is he generally represented?
[150] With whom was he identical?
[151] Whose daughter was Amphitrītê? What does her name
D signify? What offspring had she? What did she do to avoid
A the solicitations of Poseidŏn? Why was the dolphin rewarded? How is she represented by sculptors?
[152] Give some account of Ōkeanos. Who are his sons? Who is
C his wife? Who are his daughters?
[153] Whose son is Okeanos according to Hesiod? What are his
D offspring by Têthys?
[154] Whose son is Nêreus? How is his name derived? Whom
B does he resemble? How did Hêrăklês treat him? Of what is
C this myth an imitation? How is he represented?
[155] What is the number of the Nêreïdes? Where do they dwell?
A How are the Nereids represented?
[156] Who was one of the most distinguished of these nymphs?
A Where does she dwell? By whom was she brought up? To
B whom married? What do later myths relate respecting her?
[157] Where was she worshipt?
[158] Give some account of Leukothĕa. What name does Homer
A give her? What seems to be the most simple story respecting
B her? Where was Inô worshipt?
[159] With whom did the Romans identify her?
[160] Where was Palaimŏn reverenced? What story is related of
C him?
[161] How is he represented by sculptors? With whom did the
D Romans identify him?
[162] Give some account of Prôteus. What do later traditions
C make him? What does Euripides suppose respecting Helena? What other myth have we?
[163] What do Homer and Hesiod say of Phorkys?
[164] Who was Glaukos originally? What do later poets say?

B What is the story of the inhabitants of Anthêdôn? Are there
C different accounts of his parentage?
[165] Whose son is Tritôn? What is here said of him? Describe
A the Tritôns. What other names had they?
[166] Whose sons were the Rivers? Had any river a priest of his
B own? What vow did Pêleus make to the Spercheios? Why was the hair of young men dedicated to the river-gods? Who were called upon to witness the oath of Agamemnon?
[167] What other rivers does Homer mention as important? What
D is related of the Xanthos?
[168] Which is the most remarkable of all the Greek rivers? How
A is it now called? Trace its course. Why was it highly esteemed?
B How was this river-god represented? For whose hand was he a suitor? By whom defeated? What does the myth add respecting him?
[170] Give some account of Gaia.
[171] Was she identical with Dêmêtêr?
[172] How is she represented in Homer? Who were her sons?
C Whose offspring was she according to Hesiod? What sons had she by Uranos? and by Pontos?
[173] Who were called the children of Gaia? What epithets belong
A to her? What revelation did she make to Kronos? What was her advice to him?
[174] Where had she places consecrated to her?
[175] With what Roman goddess was she identical?
[176] Who were the Nymphs? Into how many classes were they
A divided? Name them. What is their character and occupation?
[177] What does Homer tell us of their origin?
[179] Name the different classes of Water-Nymphs? With what
A were Water-Nymphs connected? What were seers and priests called? Why are the Nymphs reckoned among the health-bringing deities? What is their occupation?
[180] Whence did the Orēades derive their names?
[181] How did Hêra punish Echô? What was the fate of Narcissus?
[182] Where do the Napæse and Alsêïdes dwell?
[183] Whence did the Dryades derive their names? Who mentions
A this class of Nymphs?
[185] What localities had their Nymphs?
[186] How were they represented?
[187] Who was Rhea? Whence was her importance derived?
A With whom did she become identified?
[188] Where was Kybelê worshipt? How was her worship cele-
B brated? Who was her son?
[189] With what goddesses did she become mixed up? What was
C the result?
[190] With whom did the Romans identify Rhea?
[191] Whose son was Dionȳsos? What was the fate of Ariadnê?
A What was the offence of Lykurgos? How does Homer rank
B Dionȳsos?
[192] What is he called?
[193] Where was his worship first established? What is the myth
B respecting Semelê? How was Dionȳsos preserved?

[194] To what parts did his worship spread? Who was Ariadnê?
C Name the offspring of Dionȳsos and Ariadnê.
[195] Did the worship of Dionȳsos encounter opposition? What
A was the fate of Lykurgos?
[196] What befell Pentheus? What happened to the women of
B Argos? Relate the story of the Tyrrhenian pirates.
[197] Who were the attendants of Dionȳsos? What gave rise to
C the fiction of Dionȳsos having conquered India? What other name had his mother?
[198] Why was he honoured as a benefactor to the human race?
A Why was it necessary to suppress his worship? To whose service was his especially opposed? Did this opposition continue?
[199] What was the cause of approximation of the god of nature to
B Apollôn? Where had he an oracle? What titles were given
C to him? Why? With whom was he associated besides Apollôn? Of what was he the patron?
[200] To what as a god of nature did his care extend? Who brought
A him up and accompanied him?
[201] What was the ancient worship of this god? Describe the sacred procession. What was the first symptom of the deca-
B dence of the Grecian states? What are the names by which
C the peculiarities of his rites are indicated? With whom did he become identified?
[202] What is the myth of the Orphic poets respecting him? Were
A the rites celebrated differently? How may we recognize the lot of the whole human race in the fate of Zagreus?
[203] Which were the most remarkable among the Athenian feasts?
B How were the Anthestêria celebrated? How were the Dionȳsia
C celebrated? What were the Nyktelia?
[204] Who formed the train of Dionȳsos? How were the Bac-
A chantés generally represented? Distinguish between the Indian
B and Greek Dionȳsos. What are consecrated to Dionȳsos? With whom did the Romans identify him? When did the
C young men receive the *toga virīlis*? Why were the Bacchanalia suppressed?
[205] Describe the Satyrs. Whose sons are they?
[206] How is Silênos represented? Whose son is he?
[207] Whose son was Marsyas? What challenge did he give?
D What punishment did he suffer? Where was the skin of Mar-
A syas exhibited? What happened when a Phrygian melody was played on the flute? What was the origin of this myth?
[208] Who was Midas? What story have we of Midas?
[209] Who was Pan? How is he represented? What is his occu-
A pation? Why did his mother abandon him? Who took care of him? Why is he called Pan?
[210] Whence the myth of his having loved Syrinx? Why was a
B temple dedicated to him at the foot of the Acropolis? How has
C he been represented at a later period?
[211] Why was Pan admitted among the attendants of Dionȳsos?
D With whom was Pan confounded?

[212] Who was Priâpos? Where was he originally worshipt?
B With whom was he identical?
[213] Describe the Kentaurs. Where was their original dwelling?
D How were they represented by artists? How do they remind
A us of the Satyrs?
[214] How were their roughness and ferocity modified? Whose offspring were they? Whose tutor was Centauros? What do
B we behold in him? Had Cheirôn a daughter? Who took the place of Promêtheus in the infernal regions?
[215] Who was Dêmêtêr? For what are we indebted to her? How
A does Homer represent her? Why does she play but a subordinate part in such poems as the Iliad and Odyssey? With
B whom had she an amour? What was the result of the intimacy?
[216] What is the most prominent feature in her story? How did
A she proceed to render Dêmophoôn immortal? How was her
B design frustrated? What command did Dêmêtêr give to Me-
C taneira? Why was Hermês despatched to the infernal regions?
[217] How did Persephonê pass the year? What does this myth
D intend to represent?
[218] Where had Dêmêtêr a temple? What are the most prominent
A features of her story?
[219] Where is the first wheat said to have been sown? With
B what is the name of Triptolemos especially associated? What commission did he receive? What are the necessary results of
C agriculture? What was the great benefit conferred by Dêmêtêr on mankind? Why was Erysichthôn punished?
[220] With whom is Dêmêtêr closely connected?
[221] Where was she worshipt? When may we date the decline of
C her worship in Peloponnêsus? What led to the worship of the
D Olympic deities becoming universal throughout Greece? When was her worship revived? Did her temple at Eleusis become important?
[222] What were the Eleusinian mysteries?
[223] How were the symbols by which the death and revival of
B nature were typified now employed?
[224] At a later period, who was associated with Dêmêtêr? How was he represented? How long did the great Eleusinia last? How was the first day employed?
[225] What was the most remarkable ceremonial of the feast?
C Who formed the procession? To what had the ceremonies
A chiefly reference? What were they called who were initiated into all the mysteries? When were the lesser Eleusinia celebrated?
[226] How is Dêmêtêr represented?
[227] With whom was she confounded? With whom did the Romans
B identify her?
[228] What is known of the Kabeiri? Where were they worshipt?
C With whom were they associated? By whom were they
D invoked?
[229] Where did their worship exist very early? and when did it
A decline? What were the names of the Kabeiri?

[230] Whose daughter is Persephonê? How does she always appear
B in Homer? What especial authority had she? Who visited
C the infernal regions? What were his apprehensions?
[231] How is Persephonê represented? At a later period, how was
A she worshipt? With whom has she been confounded?
[232] What name did she bear among the Romans?
[233] How is she represented by artists?
[234] Who is Hadês? Where does he reign? What did he do
C when Hêrăklês wounded him? Why was he in alarm for his
D mansions?
[235] Describe this sovereign. Why is he called Polydegmôn? Why
B is he surnamed κλυτόπωλος? To whom did the title ψυχο-
C πομπός apply? Explain it. Why is he called παγκοίτης?
What other name has he?
[236] Who is his herdsman? Where does he keep his cattle?
[237] Whence his surname of Plutôn?
[238] With what myth is his name connected?
[239] How was Hadês invoked? What were offered in sacrifice to
A him? What were sacred to him? Where was he especially
honoured? Who had temples on the banks of the Acherôn?
[240] How do artists distinguish Hadês from his brothers Zeus and
B Poseidôn? With whom has he been confounded?
[241] With what Roman god is he identical?
[242] Of what are Thanatos and Hypnos personifications? Whose
D sons are they? Describe them. Did Zeus ever slumber?
B State the two occasions.
[243] How are they represented? How was Night represented?
[245] How is the word Kêr employed by the poets? What is the
A character of the Kêrĕs? How do they appear in Hesiod? May
Fate be postponed?
[246] What choice was offered to Achilles? Whose fates did Zeus
B weigh? What is the word Kêr generally used to indicate?
[247] Whose daughters are they? What does Hesiod call them?
[248] Who were the Erīnyĕs? What do they represent? How does
A Homer use the word? What are the Erīnyĕs called by Æs-
chylus?
[249] What did the Erīnyĕs do on the fifth of every month? What
B is their power? Whom do they resemble? What excuse did
Agamemnon make for his treatment of Achillês?
[250] Whose daughters were they? How many does Euripides
C mention? What were their names, and what did they signify?
[251] How are the Erīnyĕs generally represented by the tragic
A poets? When are the Erīnyĕs more especially the avengers of
C blood? Give instances. Relate the story of Orestês. Give the
A substance of the statement as to the power assigned to the
Erīnyĕs. What is the sentence of Orestês? Does this offend
the Erīnyĕs? How are they appeased? Into what are they
transformed?
[252] What is the story of Œdipus?
[253] How are we to regard these myths of Orestês and Œdipus?
C Of what was the idea of the Erīnyĕs a development? Where
A was Œdipus exposed on his birth? What were his errours?

B Where was his tomb? Who resorted thither? What were the
C Erīnyĕs called in Attica? Where did Orestês pass the period of his exile? Who were the Maniai? What were the offerings of the
D Erīnyĕs? Why has the poet Æschylus transferred the scene
A of the acquittal of Orestês, and the reconciliation of the Erīnyĕs, from the Peloponnesus to Athens?

[254] Who first produced the Erīnyĕs on the stage? How do they
A appear in his tragedy of the Eumenides? What are they called by Sophoclês and Æschylus? How are they represented by Euripidês?

[255] What sacrifices were offered to them?

[256] Who was Hekatê? What was her power? With whom was
A she confounded? With whom associated?

[257] What sort of deity was she? By whom is she attended? Of
B whom is she the protectress?

[258] Where was she worshipt? Where were her statues placed?

[259] How is she represented by sculptors? How do the poets de-
A scribe her?

[260] What gave rise to the Heroes? How were they represented?

[261] To whom is the term, in its stricter sense, confined? What
C is the difference between these heroes and ordinary men?

[262] Who first gave the title of demigods to the warriors of Troy?
D How were they rewarded? How does Pindar represent them?
A What work was now established? Describe the peculiarity of their rites and sacrifices.

[263] What sort of mortals were the heroes? How were they looked
C upon? Who were admitted to this rank?

[264] Who was the most ancient Argive ruler? Whose son was he?
A What service did he perform? How have later writers represented Inachos? Who first introduced the worship of Hêra into Argos? How did the Argives acknowledge these benefits?

[265] Who were descended from Epaphos? How many children
B had they? Who married the daughters of Danaos? What com-
C mand did the Danaïdes receive? What was their fate?

[266] When did the Argives cease to be Pelasgiôts? Who are the
A Danaïdes really? Why were the Danaïdes honoured at Argos? Where were his tomb and statue?

[267] Who were the grandchildren of Lynceus? Who was the
B daughter of Akrisios? What did the oracle relate of her? Did
C she bear a son? How did Akrisios treat him? Was he preserved? What was the task assigned him by Polydektês? Who
A aided him in his adventure? Where did they first conduct him?
B What did he receive from them? What from Hermês and Athênê? How did he proceed against the Gorgons? What sprang from the trunk of Medūsa? How is he protected from the vengeance of the surviving Gorgons? Whom does he
C marry? Where does he return? How does he treat Poly-
A dektês? Who is placed on the throne? To whom does he give the head of Medūsa? Does he slay Perseus? With whom did he exchange the sovereignty of Argos? What cities did he found?

[268] What had Perseus between Argos and Mykênæ? What did

B the Egyptian priests tell Herodotus? What did they show him?
C Was this a mere invention? Whom does Virgil make the Rutulian prince Turnus to be?
[269] From what expression are we to infer that the stories of his
D exploits were generally known long before the age of Homer?
A How is the myth of Perseus explained?
[270] Who was Sisŷphos? What does Homer call him? What
A was his punishment? What was the occasion of this punish-
B ment? Where was the tomb of Sisŷphos?
[271] Who was Bellerophôn? How did Proitos treat him? What
C labour was assigned him? Describe the Chimæra. What were
A the other works of Bellerophôn? How is he rewarded? By
B whose aid did Bellerophôn slay the Chimæra? Why did he
C leave his native city, according to later writers? What became of him at last? What is Pindar's account? With whom are
D Bellerophôn and Pêgasos intimately connected? Who is called
A the father of Bellerophôn?
[272] Who was Hêrăklês? What do we behold in him? How
C early were his exploits recorded? How does Homer represent him? Were any additions made to the early account of him?
[273] Whose son was Hêrăklês according to Homer? Where was
A he born? What is Homer's account of the birth of Hêrăklês?
B How was this myth enlarged? Where does Euripidês make his birth-place?
[274] Of whom was Hêrăklês the ancestor? Why did the Hera-
C cleidæ pretend that Argolis was the home of their ancestors?
[275] What is Homer's account of the youth of Hêrăklês? Who
A first relates the story of his strangling the serpents? Who foretels the future greatness of the child?
[276] Who were his masters in driving, wrestling, music, archery,
B self-defence, and the sciences? What was his earliest occupa-
C tion? Why did Kreôn offer him his daughter in marriage?
[277] Why was he summoned to Tiryns? What was to be the re-
A ward of his obedience? What was the advice of the oracle when consulted? What did he do in his madness?
[278] Which of the labours of Hêrăklês are mentioned by Homer?
B Mention some of his exploits enumerated in the Iliad. How did
D Iphĭtos violate the laws of hospitality? Does Hesiod refer to the twelve labours of Hêrăklês? What stories has he added to those of Homer? What account is given of him in the *Scutum*
A *Herculis?* Who first reckoned a series of twelve labours?
[279] Which was his first labour? Give some account of it.
[280] What was his second labour? How did he defeat the Hydra?
[281] What was his third labour? How did he accomplish this?
C How was he treated by the centaurs? What was their punish-
A ment? What were such labours and combats called?
[282] What was his fourth labour? How did he succeed in this?
[283] What was the fifth labour? How was it accomplished?
[284] What was the sixth labour? On whose account was this task
D undertaken? What was his success? What action did he perform on his return?
[285] What was the seventh labour? On what terms did he pro-

B mise to do this? Did Augeas keep his engagement? Was there any contest in consequence, and with what result?

[286] What was the eighth labour? What is the Athenian myth
C respecting it?

[287] What was the ninth labour? What became of the mares?

[288] What was the tenth labour? Who guarded the cattle? What
A was the extent of his travels, and what memorial did he set up?
C Why did Hêlios present him with a golden bowl? What was the fate of Eryx? What opportunity has his long journey on
D this occasion given the poets? Name some of these.

[289] What was the eleventh labour? Who accompanied him to
A Hadês? On what condition was he permitted to carry off Kerberos?

[290] What was his twelfth labour? In what did the great difficulty
C of this adventure consist? Was this myth confounded with any other? How did Hêrăklês proceed? Where did he at length
A arrive? How did Atlas treat him?

[291] Where did he retire after the performance of these twelve
C labours? What charge did Eurŷtos make against him? Why was he punished with a grievous sickness? Who purchased him, and what was his occupation according to a later story?

[292] What became of him after his discharge from the service of
A Omphălê? Who accompanied him on this expedition? How did Telamôn offend him? How did he appease his offended
B master? Where did Hêrăklês next go?

[293] Whom did he inadvertently slay? How did the centaur Nes-
A sos behave, and what was his punishment? In extreme hunger what was Hêrăklês induced to do? What expedition did he undertake at the instance of Aigimios?

[294] What does Homer say respecting his death? Who met his
C shade? What story of him was invented in a later age? What is the outline of the story?

[296] How was Hêrăklês honoured after his apotheôsis? Who first
C worshipt him as a god?

[297] What other nations had their national hero? With what
D Italian hero was he identical?

[298] What is the story of the giant Cacus? How were the cattle
B discovered? Who were appointed to preside over the rites celebrated in honour of this hero?

[299] Where was he worshipt?

[300] What were consecrated to Hêrăklês? How is he represented
D by artists? What are his usual weapons? What famous statue of him is still in existence?

[301] What were the descendants of Hêrăklês called? To whom is
A that name more especially given? What does the myth relate?
C Why did Aigimios adopt Hyllos and give him the third part of his territory? When did the Trojan war happen?

[302] Who was Kekrops (Cecrops)? What is he said to have done
A for Attica? Whose worship did he establish? Where is he said to have come from? Who were his daughters?

[303] Who is the most celebrated hero of Attica? With whom does
B the myth connect him? How was Thêseus related to Kekrops?

Who was his mother? How did he prove his identity to his
C father? Whom did he slay on his way to Athens? Whom else did
D he kill? What tribute were the Athenians at this time compelled
A to send to Crete? How did Thêseus escape from the labyrinth?
B What did he do as soon as he was made king of Athens?
[304] What exploit did Thêseus undertake in conjunction with
C Hêrăklês? What other expeditions did he take part in? What
D daring attempt did he make, and with what success? Where
A did he die? How do his statues differ from those of Hêrăklês?
[305] Who was the reputed founder of Thebes? What is the myth
C concerning him? Who were the ancestors of the noblest Theban
D families? What was the punishment of Kadmos for having de-
A stroyed the dragon of Arês? Whom did he marry? Who were
her daughters?
[306] What do these myths make Kadmos? What do we gather
B from myths of this description?
[307] Who was among the most unfortunate of this doomed race?
[308] What was his crime?
[309] What did the oracle inform Laïos? What did Laïos there-
B fore? Was he preserved? By whom? What did the oracle
C reveal to Œdipus? Where did he encounter Laïos? What
took place?
[310] What proposal of Kreôn did he learn at Thebes? What be-
A came of the Sphinx? Who were the children of Œdipus?
[311] What brought a pestilence on the land? What information
B does the prophet Teiresias give him? What did Iokastê and
Œdipus do?
[312] Relate the myths respecting his subsequent fate.
[313] What gave rise to the war between Eteŏklês and Polyneikês?
A Who fled to Adrastos? Who were the seven leaders in the first
Theban war? Why did Amphiarāos at first refuse to join the
B expedition? What did Teiresias foretell to the Thebans? What
C did Kapăneus exclaim in his arrogance? What became of
Polyneikês, Adrastos, and Amphiarāos?
[314] Who undertook a second expedition against the city? What
A were the names of the Epigŏni? What was their success?
B Who was made king of Thebes? Who were sent with a portion
of the spoil to Delphi?
[316] To whom does the Argonautic myth belong? Who was Atha-
D mas? Whom did he marry? Why was Nephelê indignant?
A What became of Hellê and Phrixos? Who brought the golden
fleece to Greece?
[317] Was Homer acquainted with the Argonautic myth?
[318] Where is the first notice of the golden fleece found? Who
A gives us the whole story of the Argonautic expedition? What
do we possess on this subject?
[319] What was the occasion of the expedition?
[320] Is there any other account?
[321] Who were the comrades of Iāsôn (Jason)? What was the
A entire number of heroes? Who was the commander of the
expedition?
[322] How was the word Aia used? Where does Pindar make the

B terminus of the voyage? Which was the first land made by the
C Argonauts after leaving Iolkos? Describe their course after-
wards. What service did they perform for Phineus? Who
D pursued these Harpies? How did Phineus show his gratitude?
A Whom did the Argonauts discover at the island of Arêtias?
Where did they at length cast anchor?

[323] How did they obtain the golden fleece? Who aided Iāsôn to
B carry off the fleece?

[324] Who pursued the fugitive Argonauts? With what success?
A Are the accounts of the homeward voyage contradictory? What
B absurd theory was early entertained of their return? What is
the account of Apollonius? Whom does Iāsôn marry?

[325] What murder did Pêlias commit during the absence of Iāsôn?
C How was this avenged? Where are Iāsôn and Mêdeia (Jason
and Medea) driven to? How does Mêdeia destroy her rival?
What does she do next?

[326] What foundation has this story of Athămas, Phrixos, and the
A golden fleece? Give a brief account of Athămas. What was
to be the fate of the first-born of the family of Phrixos? How
did they avoid this fate? How did Phrixos himself escape his
B fate? To what has this myth of the Argonautic expedition re-
ference?

[327] Which was the most renowned of all the ancient expeditions?
C To whom are the heroes of that enterprize indebted for their
D celebrity? From whence did Homer get the materials for his
A Epics? What is the time occupied by the Iliad and Odyssey
respectively?

[328] What was the occasion of the war and expedition against
C Troy? Where did the expedition assemble? How is the pro-
A digy which appears interpreted by Kalchas? Who commanded
the Grecian fleet? Why is Philoktêtês abandoned? What is
the fate of Protesilāos?

[329] Who were the most distinguished heroes in the Greek and
B Trojan armies? What cities did Agamemnôn govern? Whose
A son was Achillês? What was his character? Who was his
B tutor? Who was the friend of Achillês? What was the cha-
racter of Nestor? Of Odysseus?

[330] What was the character of Hektôr, and of Paris?

[331] What was the mode of warfare pursued by the Achæans?
B Whom did Agamemnôn carry off? What followed? How did
A Agamemnôn treat Achillês? Did Achillês permit this? Who
B accepts the challenge of Paris? Who rescues Paris? What
causes a renewal of the combat? Who is chosen to fight with
C Hektôr? Who advises a retreat? Is this opposed? Who
engage to reconnoitre the Trojan position? Was the deputa-
tion to Achillês successful? Whom do they kill?

[332] Why was Agamemnôn compelled to withdraw from the field?
A What other heroes were wounded? Who especially distinguishes
himself? Why is Zeus lulled to sleep?

[333] Who repulsed Hektôr, and at what critical period? What
B fate did Patroklos meet with? What effect has this on Achillês?
C How does Achillês rush to the fight? How is Hektôr treated

D after being defeated? Who ransoms Hektôr? How are the
A funeral rites performed?
[334] Where are his bones placed? By whom is Achillês shot?
B By what device are the Trojans deceived?
[335] Why was the return of the Greeks attended with difficulty?
D What occasions a dispute among the Greeks? Who embarked
A with Menelăos? Where did Diomêdês and Nestôr arrive?
[336] Who of the remaining Greeks reached their homes in saftey?
B What was the fate of Ajax? Who murdered Agamemnôn and
Kassandra? By whom were these murders avenged?
[337] Whose was the longest and most disastrous voyage? Into
C what port was Odysseus driven? What happened to two of his
men when in the country of the Lôtophăgi? Which was the
A next land made? How was he treated in the country of the
Laistrygŏnes (Læstrygonians)? What happened to his compa-
nions in Aia? What expedition did he undertake on the advice
B of Kirkê? How does he escape the Sirens? What act of
C sacrilege do his companions commit in Thrīnakia? What pro-
D mise did Kalypsô make him? Does he accede to her request?
A How is he released? Why is Poseidôn angry with him? Who
B rescues Odysseus? Who entertains him? Does he reach home
at last? Who was his son? Where did he go in search of his
father?

THE END.

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